

# Knitter's

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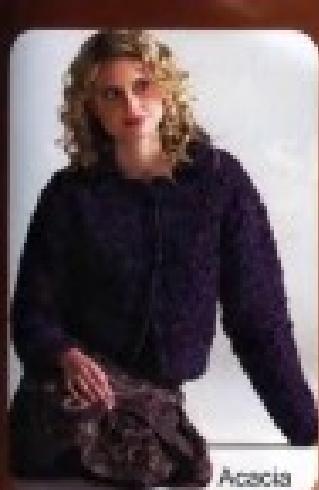
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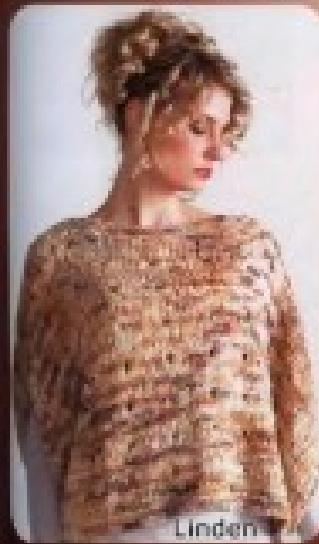


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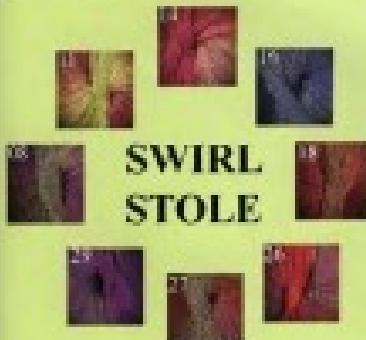
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Above designs in One Zero  
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Designs below in Isis

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## SWIRL STOLE

This "swirl stole" is comprised of individual panels connected together as you go. The neat thing is that just one colorway is used. Yes, the multi-colored skeins simply change on their own as you go—it's always a nice surprise to see what will happen in the next swirl! Just choose your color choice (shown in #014). Knit on size 6 double points.

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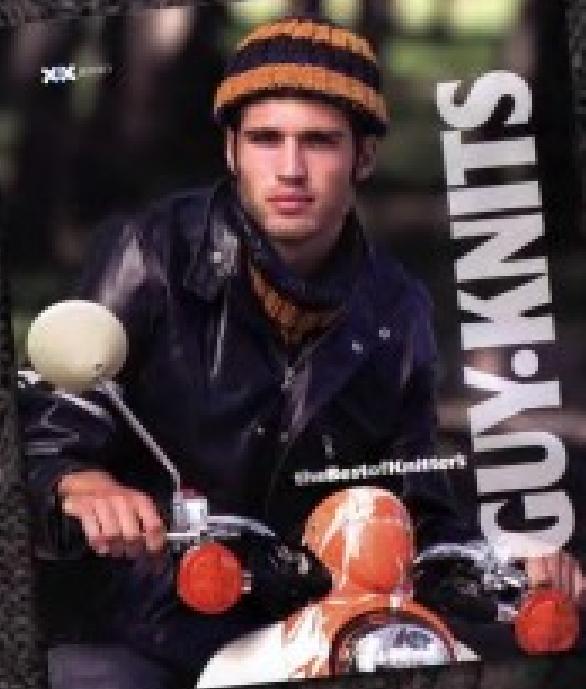
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# GUY.KNITS





Summer 2003

HOLIDAY 2003 INSTRUCTIONS

**COLUMNS**Twisted Knit by Amy Mariano  
in *Knitter's Shady Valley Pattern*  
Photo by Diane Kunkel

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Knit Cowl: Thick colors and textures  
page 20-21

Hot apparel page 30 and 32

Visit us online at [magazine.knitters.com](http://magazine.knitters.com)

Knitter's Magazine is published monthly. Different from *Yarn*, *Yarn Techniques*, *Knit Now!* and *Knit & Crochet*, *Knitter's Magazine* is a family magazine that offers you more than 100 pages of knitting projects for the home, gifts, and additional knitting advice.

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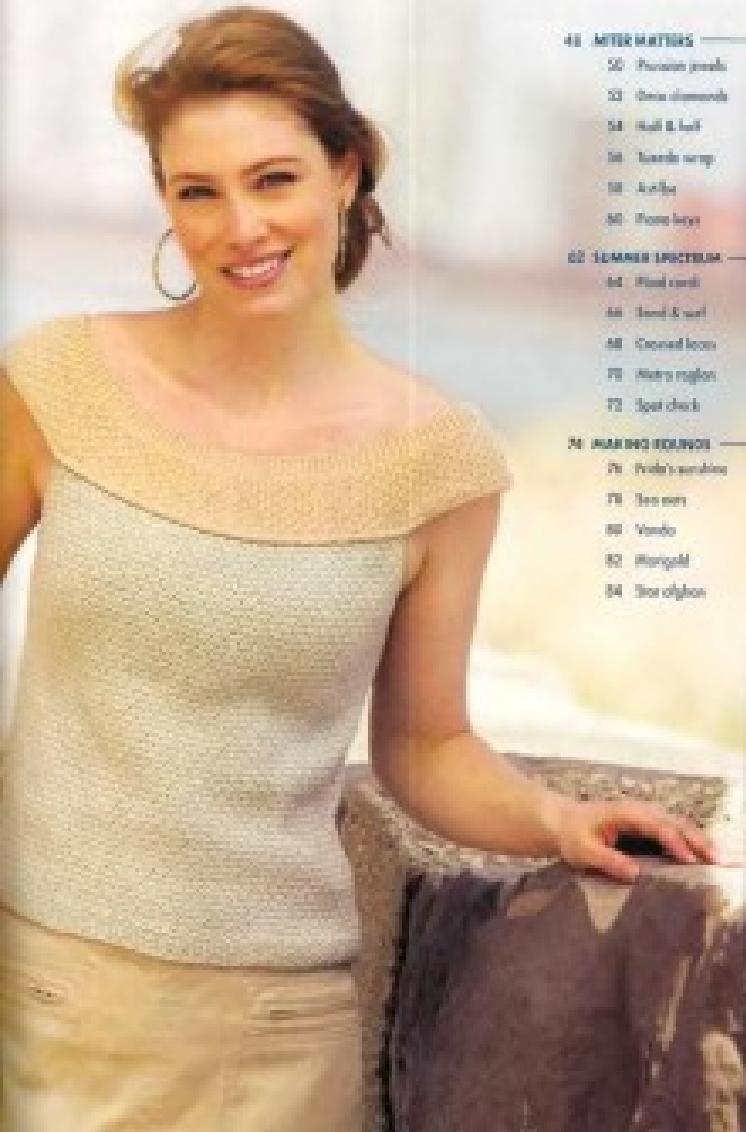
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on the latest  
trends? See  
our main Look Book  
with page numbers

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Cashmere Trend - Schulana Yarns  
Cresciano No. 23, Pattern 7  
Fall 2008



Vacation—do it yourself.  
Someday's not limited by the high cost of air and airline tickets!

## From The Editor

The media tells us that more and more people are planning vacations closer to home due to budget constraints. But that doesn't mean you are trapped. Why not plan a fun mini-vacation for yourself—something that takes you to new horizons without leaving home? Say, a new knitting project.

It all starts with the pattern. That will be your road map, directing you from one point to another with interesting activities and milestones along the way. Pick something familiar or ergonomic with a technique you want to try. Even if you get lost along the way, a vacation always tip has a back track. You may have to detour here along the way.

But the part from your stash for a spool-yarn excursion, or visit the local yarn shop. Treat yourself to something that will give you pleasure in the present and as a finished item. It can be a budget knit, or a full blown lace—remember that gift-giving season is not far away; no one wins.

Be sure to pack. The standard knitting tools—needles, gauge, measuring tape, scissors, darning needle, crocheted hook, and markers—and other patterns can be gathered as needed. No big luggage, no Reggae essentials, no grid.

You literally become an escapee. This can be a weekend jet through something simple or quick, or it can be a leisurely road—a summer-long project—where you get to experience an exciting technique or location. You set the schedule, no need to work, and it never has to end.

We all know that vacation is a vacation. Consider an extended time away from the stress of every day life and routine. Set aside time off for yourself and your knitting. Whether you decide to pack a car and hit the road, fly by family to a dream locale, or just relax in the back yard—bring along your knitting.

It is just needles, eyeglasses, hats and pots, swimsuit(s), slippers and sweater. Knitting is an experience—an escape. You decide where and when!

Rick Mandelberg, Editor

*Rick*



Photo © Lisa Rasmussen  
About the project: When styling my outfit for the pattern—shooting in North Beach, I realized we were in the middle of the Knit City happening in Chicago's Stock Room.



# Renee Nass Turning 50

(continued from page 76)

side resolution, the ones you make at the last minute, as the clock ticks away the final seconds into what was going to be your new life starting tomorrow, when I am fifty. I am going to turn into a whole new person. Now, I was going to keep my life in advance of this milestone, and plan my second half-century already made over into a never-dreamed reality.

And never mind about the healthy eating and the getting in shape; I was really focused on these unfinished knitting projects. I was going to go through them and organize them and pick up least one or two and get them done. And I actually checked out quite a number of them—that pink orange silly hooded sweater, the one I mentioned earlier! That looks like a patchwork project! That starting bag I had knitted out of shiny plastic coast City, and here another sweater—that red and brown one! I thought would make a nice sweater to keep in my office library, the main focus. I thought, I never finish sweaters for myself. I buy yarn on sale, and I talk myself into the idea that I could knit a sweater, even though I usually don't know how to do it! My understanding is that the biological changes in the body and around fifty are going to make certain less useful, not more useful, and then I got interested after the back part of the front, or when drafting one. I lost interest halfway through both pieces at once.

And, of course, it is even easier to mention the projects never started, the ones that flew out their windowed lives, in my stash. I thought I might get to them some time after I turned fifty, and I had finished the others. Then I would be snug and snug in my pink orange sweater, or my red and brown sweater, but, actually, is all probability, revisiting, happily reacquainting myself with the vision of the blue-striped lambswool jacket for which I bought a whole bag of wool, or the variegated feather and fan shawl.

Needless to say, I didn't get to that other dozen sweaters. No way. I started fifty with all those knitting projects to hand-knit and ripped away only to realize later—unbeknownst to me—I had the things that I had begun most recently, and I made a few blouses—a friend came

to town with her, we went to a craft fair, she was wearing a blueberry hat that I had made her years ago, and my thirteen-year-old demanded to know why I didn't make her a blueberry hat. If you'll make it, I'll make it, I said. So I made it, and he wears it. Deep blues, blues and lower blues have changed me. The lesson of fitting in of many artificial milestones, is that you will still be the same person when you get to the other side. I mean, become a parent and you'll never be the same person again—maybe you won't even be the same person again. Turn fifty and they guess what? You'll just be getting more real from the R&R!

So here I am, some old me. But knitting is my meditation. Some people could talk about life as planting a garden, or building a house, but I am in the middle of my knitting project. I can hope that I learned a few things about what kinds of materials I work with best, and when, maybe, we need comfortable seats to sit on—knit. I can take another kind of pleasure in the idea that I will sit some place in a library, choose, or fall ready in love with yarn that just doesn't work for me, because it will be perfect away its beauty and color and I'll fall right into another reverie, but, in the meantime,

I know the value of a comfortable seat, and a good fit, and I'm employing knitting, using all a nice comfortable pace, without counting rows, letting the pattern guide me, and trying to get the tension right. There is that's my meditation. And the most important part of it is, you have to look at it, touch by touch, and enjoy it—either by stitch or my shoulder's do—it—but there's a different pleasure which comes after you've been knitting for a while, and you hold your work out at arm's length [lit. per], another biological aspect of turning fifty, or ten years down and picking up again. One day or another, you suddenly find your self looking at it differently, in a way that takes you beyond the stitch-by-stitch perspective, and enabling a new, far positive view, at the pattern and the texture, at what you have managed to create.

From the author of four books for the Knitter (2002), and *Renee's Knit Book*, a new book due planned for publication in 2004, the *Mystique*, available in late November 2003.

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# In This Issue

Summer is the best time for leisure activities—vacations, travel, picnics, and swimming make the best of the sunny days ahead. And don't forget knitting. No matter how busy you might be, a few hours each week can help you explore the countless ways you can improve your knitting or start something fun.

## Lace Knits

**Just Knit!** Knit the last hexagons from *Victorian Lace Boxes*. You'll learn how to place different patterns within the same hexagon in three different ways, and with different edgeings. Information that you can use to create any lace design will soon have you designing your own version.

## Fox socks interview

Try the approach presented by **Cat Baugh**, in her *Spring Theme Books*, to find inspiration to create your own with a little direction from **Bonnie Plumeri**; soon you will be making more socks than you ever imagined and working them daily.

## Twist top options

We make the idea of knitting something a garment work in three dimensions. More pieces like the hood of the vest in a soft-colored shell. **Holliscope** takes its colors from the sunflower and follows the sun as a baroque with or without the drop stitch tagline goes. This technique offers you the choice to knit right over left or left over right as we have done in a classic version. **Maryann** creates two color shapes and a lace-like result in series of single and double strands of yarn. Adding stripes to either version gives the wearer more options.

## Designs take center stage

**Woolie** begins as a simple ribbed band and flows into a mock turtleneck with ruffled sleeves and body. **Half & Half** begins with a sleeve and increases into a wider than half a body panel before a simpler garter stitch jacket. You'll find it a perfect layer for cool evenings.

After class, place colored squares into the yoke of a ripple top. In **Decor Elements**, the graphic contrast of light and black lines on a white silhouette is stun-

ning. Strips made of faced chains and mixed vintage charms. **Preston** presents a short-sleeve trapeze silhouette, mixed ribbing with ribbed. The colorful blocks appear at the hem, across the bust, and in the yoke. Note the seamless marriage from one technique to the other.

**Plum Age** takes inspiration from a gecko skin. Compressed columns the rhythm and the shaped edges assemble into a mimicked reptile. **Scallop wrap** places a ribbon yarn trim onto a variegated body for a shawl as elegant as its name.

Color is present whenever you go. **Deserted beach** or flowing waterfalls—take cues from your locale. **Mark** **Surf** is sand, a textured look with quilt colors from the beach or poolside. **Water** **angle** for bold colors and textured gingham pattern. **Spoonflower** is trimmed with a chevron hem and piped in a contrasting color. Wrap yourself in the **Plant** **soil** made simply in horizontal stripes and finished with vertical crocheted gingham stripes.

## Round out your knitting

**Shangrila** is a cable-knit lace shawl that works well as a beach cover-up or shawl. The dressing comes in reverse fit by closing the sun at position or out on a summer jacket. **Widet's** **sundial**: the circular-yoke vest inspired by artist Frieda Kahlo, is an artistic piece one plays dress-up, macrame, pom-poms, and embroidery. **Star gate** works soft colors of natural cotton in seed stitch combinations, for a cable top with a pom-pom neckline. Unroll the sky with **diagonal**. The triple pattern grows out from the center forming a 16-point star and an exciting flow of colors.

## Quick knits with interest

**Knitide** features a hand-dyed solid with crown-stitch clusters. **Crossed faces** uses variegated alternating tape yarn and turned stitches into a quick and classic shawl.

With all you want to accomplish this summer, take time for yourself and keep your knitting close at hand.

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Plus size, page 16



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Half and half, page 16



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# Where In The World/Letters

Our mailing is always full of interesting letters, letters, pictures, ideas, and suggestions for making things better for the readers. Keep the letters coming!



I am writing because I travel a lot, when he is working probably during the month of May. Although, we made a pilgrimage to Place des Vosges in Paris, France, during February.

When picking the country was P. Knitting, J. Naples for the apartment, J. Clothing.

Milena Rasmussen,  
Milena@milena.com



My husband Bill, youngest son of D.Y. (plus a brother), and I had the great opportunity to visit our oldest daughter Molly who is studying abroad in Japan.

Bill and I really had to Day care media coverage to being our own home off. And as far, Molly has only had to go back once to get me a "little more" to finish a project or two.

I have just visited half way around the world and back, half moon to eye.

Audrey S. Krake  
Preston, MI

Please to get mail! Send yours to: Letters to Editor,  
PO Box 800, St. Paul, MN 55101  
Or email: [Letters@KnittingUniverse.com](mailto:Letters@KnittingUniverse.com)

Letters may be edited, please write with subject.

## Corrections & Clarifications

Correction Supplements for issues 1-80 via Internet's main page for 1994-1995. FullIndex main page book at [www.KnittingUniverse.com](http://www.KnittingUniverse.com). Or call 800-321-5548.

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## Knitter'sToKnitters

Enhance your knitting life with these new products.

### Knit along with Debbie Macomber



Debbie Macomber has a passion for knitting which has provided the inspiration for some other best-selling novels. She and Leisure Arts have designed a new line of knitting accessories specifically with Debbie's readers in mind.

The "Knit Along with Debbie Macomber" knitting accessory line includes many items that make knitting easier—Inchworm Bonnetups (lets the hair stay in), Blue Accessory Bags, Knitter's Complete Journal, Quilted Yarn Storage Bag, Knitter's Pocket Guide, Quilted Single Project Bag, and Quilted Large Needle Case.

All of Debbie's proceeds from the sale of these items will be donated to charitable causes including: World Vision ([www.worldvision.org](http://www.worldvision.org)), Women Up!, American Cancer Society ([www.acsmile.org](http://www.acsmile.org)), Project Linus ([www.projectlinus.org](http://www.projectlinus.org)), and Childrens' Knit For Kids ([www.knitforkids.org](http://www.knitforkids.org)). Available at craft and book stores nationwide or to one store accessibility, go to [www.AnswersArt.com](http://www.AnswersArt.com).

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(continued on page 78)

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## Buttonholes: In a Snap!

## Snap Map



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See review on page 102



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# Knitter'sToKnitter



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Passages

## Tribute to a Classic



Ruth Davis (1919-2008)

"I was a full-time student knitting apprentices at spindle and ball, but didn't work in my mill—what did I know about selling yarn?" Ruth Davis, a young woman with prematurely silver hair, in a matching dress, had abandoned the family business when her husband Bill asked her to help run the company.

It was 1952 when Davis' life was changed by Ruth Davis' mother, Clara. Designing Mariner Knitter's all-pink ball had come from Clara from the 1940s. "That was a terrible time. I didn't know much about running the business—and then Clara showed up; she was 25 years old when she walked into my office young, in a pinkish shirt—a perfect fit!"

"She really had a great mind for business," says Karen Nichols who, along with so many in the knitting industry, is mourning the death of the woman who took a mill that produced cotton at prices the lowest, and revolutionized spinning and gave it into one of the leaders of the handknitting business in the United States.

The challenge was too much for the woman, and no matter what was thrown at her, she would be able to figure out a way to make it through. The fire that destroyed the mill, the loss of her son—she found the strength within her to keep going.

"Ruth knew how to hire really good people and create a team. That worked well together. She gave me complete creative control and I had these for over fifteen years, until my daughter Julia was born with a problem. But was there forever there, just as she had always been with every problem. It couldn't solve at work, it could always count on her to give me a different perspective on it, bring me up to speed if not."

"Ruth was so proud of Clara. With those wonderful maroon pants, those beautiful colors, that American design aesthetic—the created a high-profile yarn company, and the Clara Ball name will definitely live on."

"She addressed us all specifically. She had such grace, concern about the environment," says Pam Abbott, the latest addition to the Clara Ball team.

"Ruth really appreciated classic patterns, traditional fibers, beautiful colors, took such a great interest in the business. It was inspiring and a source of energy for all. Most owners of a business want to have the big vision, but Ruth everyone's mind the micro-view, all the little details, the competing, looking at all the yarns, negotiating."

"She had very strong opinions, but she listened, she paid attention and wanted to listen."

"One of the experiences that I will always cherish is when I used to see her in the hospital to show her our new fall yarns. She pleasure she got out of taking those balls out of the huge plastic bag, handling them, looking at them—the feel, such a keen tactile appreciation. I'm going to miss her."

"We're going to be continuing with my friend," Ruthie says. "We all will. Ruthie,

Alena Jacobs



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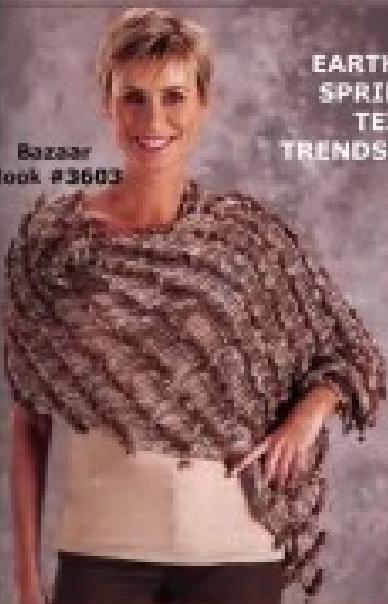
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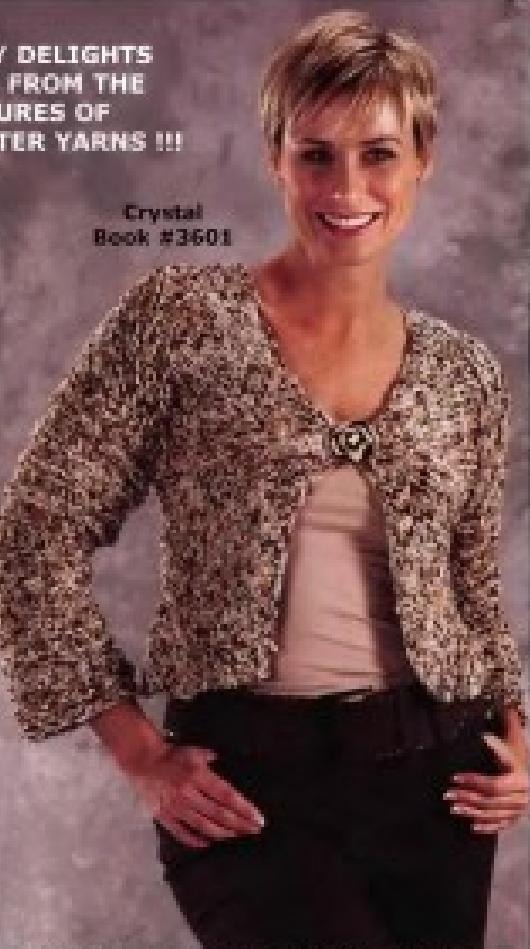
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# TRENDSETTER YARNS

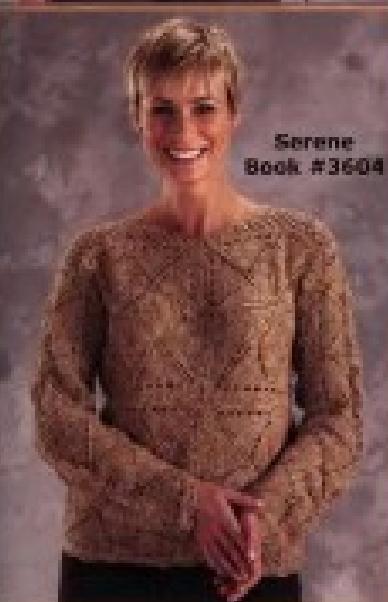


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# Perri Klass Turning 50

Warning is an internal symbol. It appears only in the source code.

**M**machines are helpers yes. I have not researched this exhaustively, but I am pretty certain that there is no truly original way to respond like to a knitting project—it's all been done before, and most likely done again and again and again. This, my children, life is like a *magique sweater* we had—our son follows the pattern or we reknit—until we choose the best materials, say, car, but sometimes, say, layer, to our sorrow, that we have not picked the perfect garment for the task at hand. We embark upon complex multi-layered patterns, or try to work designs in scarves with no gaps and no puckering. All must decide, at times, whether to give up hook and replace our mistakes, or venture to pull an patchwork mangle that time and sweat will be forgiving. Ah, my children, because most especially the purpous material which leads to naturally into the use of the second course plan.

And what, you tell, is the metaphorical meaning of a party kite? A doggie packed up in a plastic bag? A back and a right front, say, made in a rather more silly or inglorious breed that I happened to get on sale a couple of years ago? You, my children, we said to us, we make the back, we make the right front, we get distracted because the left front will just be there of the sort, we start making a chandelier off the back. And, we know—an...oh, I think it's kind of hard to draw much of a wise line, around from those men.

Okay, here's the thing. I turned fifty pretty recently and I am in the mood to look for metaphors, or at least to look for illustrations and examples that illustrate my life so far and my life still to come. And maybe if I look for training metaphors, I will a certain amount of repetition. I'm going to reanalyze this on purpose, but I don't want to reach too far outside the bounds of my own life likes, okay. I'm thinking it is important and finds myself left with some alien metaphor, however. colonial.

Book by Mary McCarthy

**PLYMOUTH EARTH  
MAINLAND**  
*from*  
**PLYMOUTH  
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**Pattern Number 1392**

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So then, I am turning fifty for the very first time in human history—me, right over here. I would like to thank my family and friends for the wonderful party, and I would like to thank my mother for the terrific things she baked wonderful treats in colorful Chinese jackets, if only she knew how cool, I could turn this into an essay about having eighty, as she did last November. And of course, I would like to thank my kids for their songs at my tiny "Officer Beepie," though I could probably have done without the line, "Golly, officer, look, we're bodycapped." Thanks to the people who come from elementary school and college and medical school and everybody—marking the anniversary of nine. Now, though, let's talk about knitting.

To the first thing I want to say about counting off the rows, I am writing gadgets as much as the next adventurous knitter, but, for obvious reasons, I have never particularly liked the idea of a row counter. I sometimes mark a tick on a piece of paper. I start off each chart I inevitably get confused, if I memorize the pattern, and I can't tell by looking at the knitting, I go back to the button and count. So maybe that says something about how it's the pattern that should tell you where you are, not any arbitrary clicking off all the years.

We don't talk about what you can follow the pattern. I think that for simple knitting is really most helpful when you reach those corners where the knitting itself is telling you what to do next. You look at the row that came before, and you know that the patterning has entered into you and whatever the combination is of loops and purls and yarn overs, yarn overs, and bobbles and all that's what the pattern demands. Of course, you might give away quite a bit of your following set of directions, and muddle over the progression (Row 1), knit 2 together, pass one, slip, slip, knit... but it's beyond a surprise.

So then, that's probably the joy and the danger of mobile knitting.



By the time you're fifty, you ought to be pretty good at recognizing your own patterns, and at making stability within the constraints that those patterns impose. You may need to consult your instructions—say your instructions—every now and then, but really, you are clicking on what you already know. You have a certain pull and confidence in the management of your own life. I know how to do the things that I do—naturally, if not perfectly. Older women with adolescent children can claim to know how to do it perfectly! What doctor!, And my challenge is probably to keep an eye out for new patterns that I don't instinctively notice or well, and take up something that's a little frustrating, a little more live-by-line and patchworkish, a little more dependent on my ability to read the instructions and follow them closely. Because they really matter.

But enough pontificating—let's get to the real question: my fifth birthday knitting resolution. You know about fifth-birthday resolutions, don't you? They come in two categories, we'll call them kind and part, so, if you prefer: right side and wrong side. Right side resolutions are the ones you make long in advance, looking at that impossible milestone (What, me? Fifty? You've gotta be kidding!) looming up ahead. Before I turn fifty, I better get in shape, start eating healthy foods (after all, doesn't this mean I'm middle-aged?), organize my closet, finish some of my old knitting projects. How to be this, these are resolutions that I also make every year at New Year, and there are certain places of life when I feel like I make them every morning, or rather, every night. But for my fiftieth birthday, for some reason, I really thought I was going to die. I wasn't going to be left facing my birthday and making these same old wrong



Cabled Cardigan in Claret from Road Trip

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# Think Color And Texture

The fishnet triangle-shape motif you play. Changing colors, you could border may fit all you need in style at first. Easy Color issues different lace patterns into the triangular sections that form the ball lingerie. You can type.

All those triangles start at a common point and are formed with even-number increases at the beginning and end of each section on every right side row. The latest patterns are contained within each triangle, and as the triangles grow, more repeats of the pattern are added.

In this project should each section starts with one repeat of a 6-stitch, 10-row pattern and 2 extra stitches on each side. After you have worked all 10 rows of the repeat, you have 7 more stitches on each side. Just enough for another repeat. Work 10 more rows. When you have 17 stitches-a 9 stitch repeat with 8 more stitches. Place



Three full-size fishes from *Lace Today*, author of *Motion Lace Today*.



3. *shades* BHABHARAT

Lace weight in color #11

Apple Green



Often I have several lace patterns lined up to try, but the one that is what motivates me and keeps me knitting. Once I've reached the halfway point, it's like running a race—the end seems in the distance, and I just want us fast to the finish. In the case of the Hillside Lace (page 94, *Melange Lace Knitting*), just wouldn't stop—each row longer, yet another stepped up just waiting in the queue... It is such a wonderful, organic shape and sits perfectly on the shoulders, even for a slightly pesky, like me.

The shawl also lends itself to all manner of experiments with yarn, color, and texture. The blue shawl is a play with a monochromatic wool yarn. Because it is finer than the original pattern, I worked a few more rows and added the ruffle-like shape. For a shawl made in a thicker yarn, try using a thinner yarn for the ruffle.

On the other hand, I enjoyed trying out the Melange pattern to the hilt. I worked the same ruffle, but over 100 percent of 300 stitches. Each is the repeated multiple of 8 plus 5 (no problem! If the patch is returnable, work perfectly—it would break in decreases or increases across the first row).

The green version shows increases, another lace pattern from the book, Diamonds and Thangles, and edges it simply with a crocheted bind-off.

Shawls are wonderful—an opportunity to express yourself with color. The “romantic idea of chewing on a chill morning soft with a pretty shawl for blossoming tea” is just as applicable today—now, though we are more likely to meet a friend for a coffeehouse. However, try out new yarns, see these patterns as templates, and be prepared for your own ideas to surprise you.

You’ll find another delicious version of the fisher shawl at [Knittingforacause.com](http://www.knittingforacause.com).

#### KNITTING TIPS



Method A: Garter



Method B: Increase over five stitches and repeat.

10 rows

10 rows



#### INTERMEDIATE

##### Skills

Open 5x5

##### Yarn

1 skein  
250 g  
100% silk

##### Wool & Yarns

##### Skills

• lace weight

• 250 g

##### Wool & Yarns

• 1 skein 100% silk

• 100 g

##### Skills

• lace

#### Rules

- I love lace!
- I work in 100% silk.
- and... The shawl has 100% lace.
- It's a lace pattern, truly with no exceptions.
- It's a lace pattern.

#### CHARLES MELANGE

© 2004 Charles Melange

Charles MELANGE SAPPHIRE Silk-Cashmere

in color ROBY Golden Yellow

new stitches. It catches before the first needle and after the second to establish 2 more squares. As you add new repeats every 20 rows, the number of total stitches will increase in increments of 8 (see page 23). Using multiples ensures you clearly have 8 squares.

The blue shawl's diagonal repeat is mirrored on either side of a center stitch. You'll need 16 rows of garter to fit perfectly into the shape of the texture. I placed one repeat every 2 rows, and we add half repeats (4 more center stitches) every 8 rows.

The gold shawl's diagonal repeat is mirrored on either side of a center stitch. You'll need 16 rows of garter to fit perfectly into the shape of the texture. I placed one repeat every 2 rows, and we add half repeats (4 more center stitches) every 8 rows.

And here's the simple rule of thumb: As you complete each stitch/row repeat, count and see when you can add another repeat. You will find a blank section (chain or end of row) to serve as a placeholder. Print it out and start experimenting!

diagrams on page 25

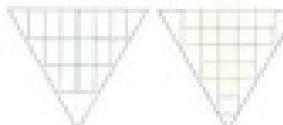


Turn overs at the beginning and end of each right-side row form a triangle.



Three triangles form the half box.

Insert box motifs into each triangle as the stitch counts allow.



Motif placement: placed either side of a center stitch (blue) or motif (green).



3 squares TWISTED  
STITCH Box in either  
Blue or Green

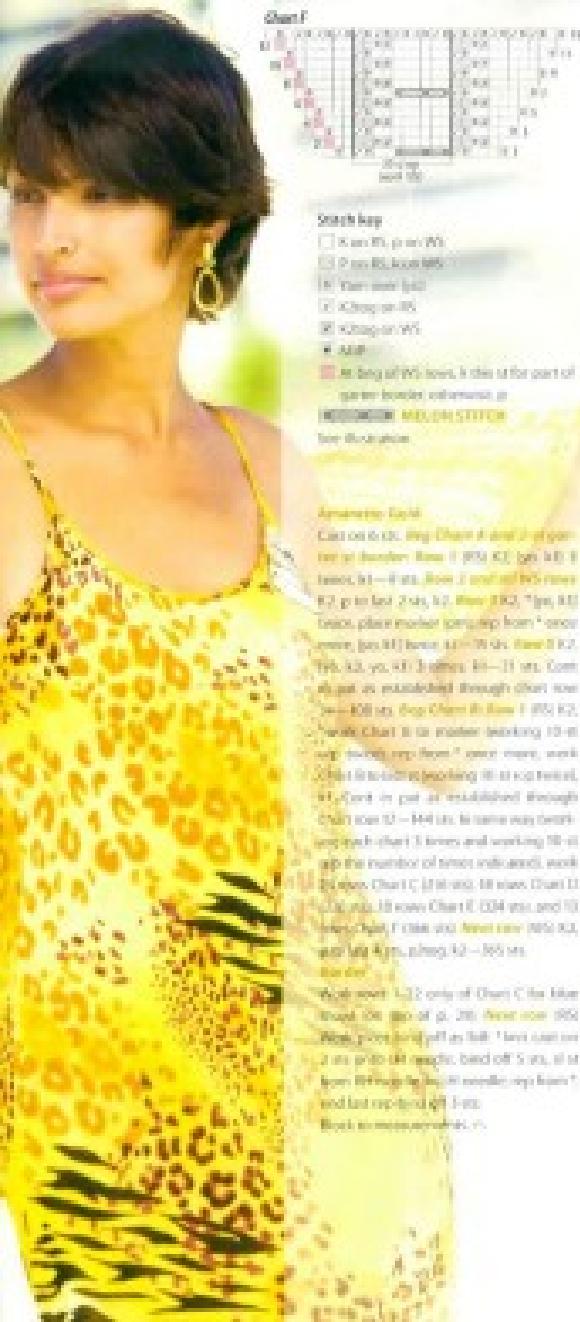


Chart F



## Stitch key:

- K = knit (or p if P.W.)
- P = purl (or K.W.)
- K2tog = k2tog
- K3tog = k3tog
- K4tog = k4tog
- K5tog = k5tog
- K6tog = k6tog
- K7tog = k7tog
- K8tog = k8tog
- K9tog = k9tog
- K10tog = k10tog
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- K100tog = k100tog

## MATERIALS &amp; EQUIPMENT

Yarn (2 skeins)

## Armchair Back

Cast on 60 sts. Beg Chart A and 2 rows of pattern at shoulder. Rows 1–10 (K10 P10) 10 times, K1—K10. Rows 2 and 3 (K10 P10) 10 times, K1—K10. Rows 4–10 (K10 P10) 10 times, K1—K10. Rows 11–15 (K10 P10) 10 times, K1—K10. Rows 16–20 (K10 P10) 10 times, K1—K10. Rows 21–25 (K10 P10) 10 times, K1—K10. Rows 26–30 (K10 P10) 10 times, K1—K10. Rows 31–35 (K10 P10) 10 times, K1—K10. Rows 36–40 (K10 P10) 10 times, K1—K10. Rows 41–45 (K10 P10) 10 times, K1—K10. Rows 46–50 (K10 P10) 10 times, K1—K10. Rows 51–55 (K10 P10) 10 times, K1—K10. Rows 56–60 (K10 P10) 10 times, K1—K10. Rows 61–65 (K10 P10) 10 times, K1—K10. Rows 66–70 (K10 P10) 10 times, K1—K10. Rows 71–75 (K10 P10) 10 times, K1—K10. Rows 76–80 (K10 P10) 10 times, K1—K10. Rows 81–85 (K10 P10) 10 times, K1—K10. Rows 86–90 (K10 P10) 10 times, K1—K10. Rows 91–95 (K10 P10) 10 times, K1—K10. Rows 96–100 (K10 P10) 10 times, K1—K10.

## Border

Weave in 4–12 ends of Chart C for back border along left edge of a 20-stitch row (see photo). Weave in 4–12 ends of Chart D for right edge along right edge of a 20-stitch row (see photo). Weave in 4–12 ends of Chart E for bottom edge along bottom edge of a 20-stitch row (see photo). Weave in 4–12 ends of Chart F for top edge along top edge of a 20-stitch row (see photo).

Break off remaining yarn after row 100.

Chart G

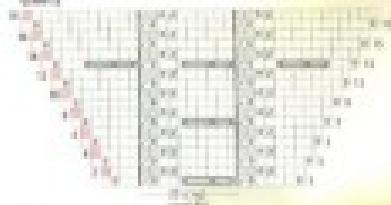


Chart H



Chart I

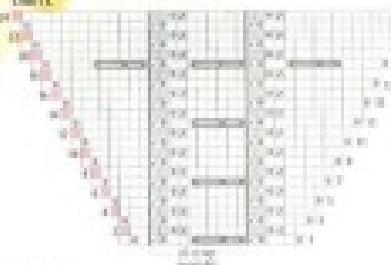


Chart J

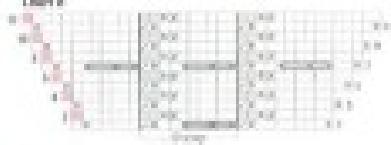
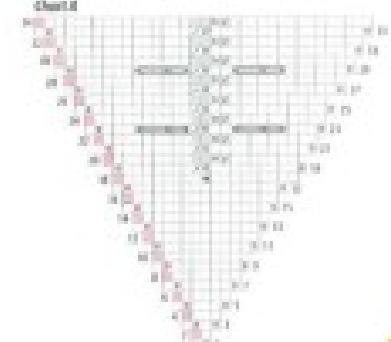


Chart K





Often I have several lace patterns lined up to try, but the one that is what motivates me and keeps me knitting. Once I've reached the halfway point, it's like running a race—the end seems in the distance, and I just want us fast to the finish. In the case of the Hillside Lace (page 94, *Mountain Lace Knitting*), just wouldn't stop—each row longer, yet another stepped up, just waiting in the wings... It is such a wonderful, organic shape and sits perfectly on the shoulders, even for a slightly pesky, like me.

The shape also lends itself to all manner of experiments with yarn, color, and texture. The blue shawl is a play with a monochromatic wool/Silk. Because it is finer than the original pattern, I worked a few more rows and added the ruffle-like shape. For a shawl made in a thicker yarn, try using a thinner yarn for the ruffle.

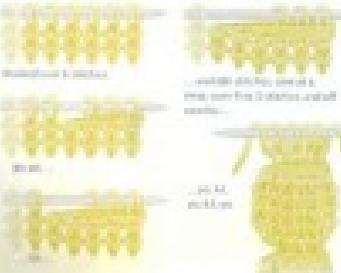
On the other hand, I enjoyed trying out the Melon pattern to the hilt. I worked the same cuff, but over 100 percent of 300 stitches. Each is the repeated multiple of 8 plus 5 (no problem! If the stitch number doesn't work perfectly, it would result in decreases or increases across the first row).

The green striped shawl borrows another lace pattern from the book, Diamond and Diamonds, and edges it simply with a crocheted bind-off.

Shawls are wonderful—an opportunity to express yourself with color. The "classic" idea of dressing up a chill morning soft with a cozy shawl for diversion has it just as applicable today—only though we are more likely to meet a friend for a coffeehouse. However, try out new yarns, see these patterns as templates, and be prepared for your own ideas to surprise you.

You'll find another delicious version of the fisher pattern at <http://www.knittingguru.com/BFL.html>.

#### KNITTING GURU



#### INTERMEDIATE

##### Skills

Spun silk

##### Yarns

1 skein	2 skeins
250 g	500 g

##### Wool & Silk (100% silk)

##### Skills

Spun silk

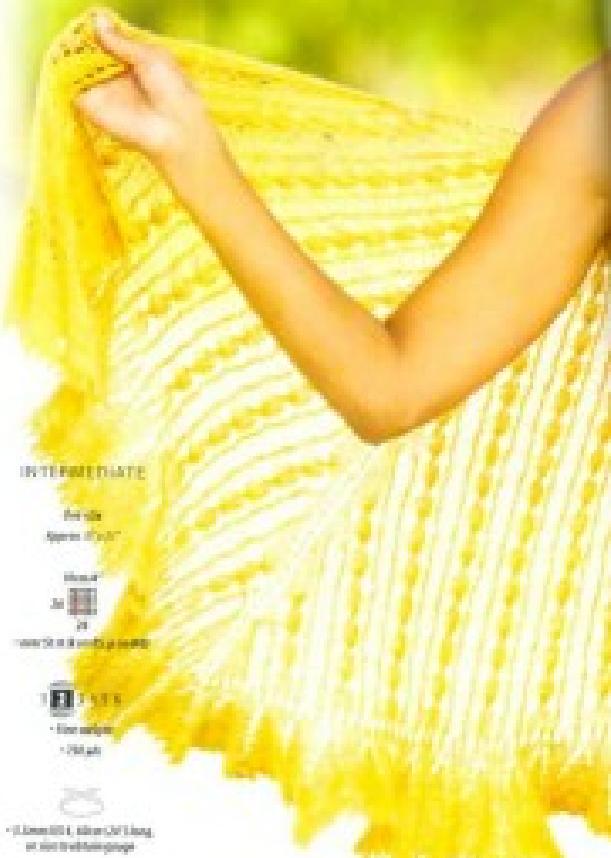
250 g

• 1 skein BFL, 1 skein CFW  
• 100 g BFL



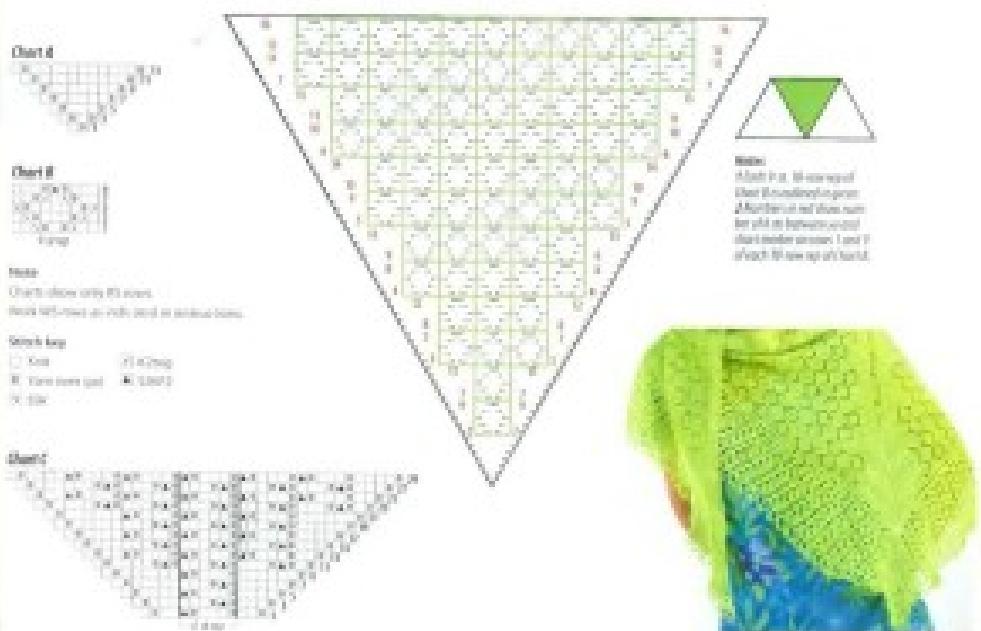
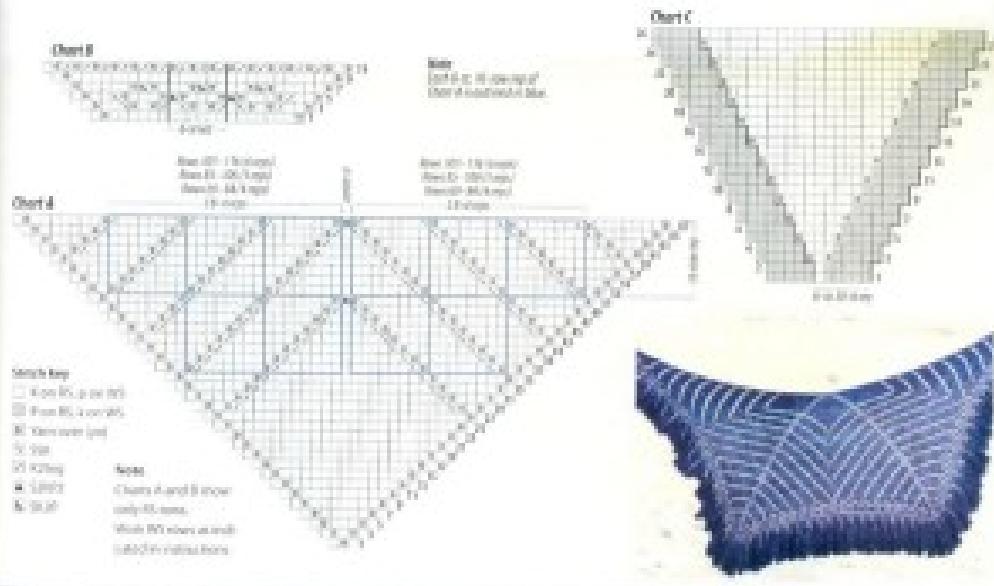
#### Rules

- I love brioche (p. 38, Koyanaka)
- I practice (p. 22, Quince)
- and (p. 27, The Shawl has it written) and variations
- play with markers placed
- at different intervals.

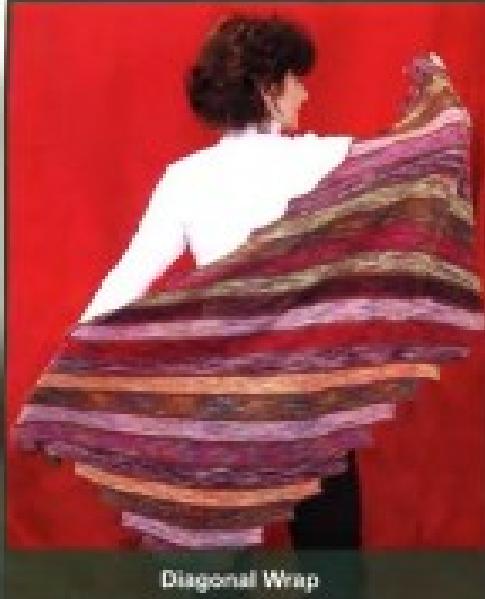


Charles MEDE RAPP-MILLER Silk-Cashmere in color ROBY Golden Yellow









Diagonal Wrap



Tumbling Triangles Ruana



Baby Doll Tunic

Think Outside the Sox with  
**cherry tree  
hill yarn** 

These large multi-directional garments are knitted from Supersock, but none of them are socks.

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Left-over-right

Right-over-left

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# It's A Cinch

with Lee Schreiber

Better than crocheting stitches will fit a row for a cable, less rows mean bands of rows to create a cowl. Although it may appear to be a host of magic, it is a simple approach to seasonal knitting and sewing.

Build the cowl in 2 sections:

- knit a half-width band
- followed with a full-width band
- work another half-width band from the opposite side
- join the edges of the half-bands together

Create a right-over-left or a left-over-right-twist-the-shower-in pattern. We offer three versions: one in variegated yarn on a self-bound shawl, a strapless top with stripes in color and texture, and a bold color-blocked bandana top that has an optional shawl collar. A line of

卷之三

1 New Zealand p. 100; the  
earlier case can't be broken  
and there are no medical rep-  
arable and irreparable



**K2, PV Bins**  
 1000 1000 (0-45)  
*Row 1* (W1,W2, "p1,12,  
 seg from " and p1) *Row 2*  
 W1, "12, p1, seg from "  
 and b1, Bpm where 1 and 12  
 for K2, PV Bins



**C**oncept of top with options. Without the slanted portions, it is no longer a rounded blouse. That can be worn as its own coat or folded up to look like a vest-like wrap. Wear and attach the draped shawl for a more festive look.

Benzaldehyde

**Low Scheda's  
Kritter's Design Team**

# Heliotrope

www.mowgli.it



#### **Using higher levels**



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10 of 10

1

both larger needles and A, and an L1-100, 140-160 for the LR portion. They begin with a 100 mm, such as Fins 50-100, 100-150, 100-200 for L1-100, 100-150 mm. Next come Fins 50-100, 100-150, based off last L1-100. Break your and lower rows are next. With straight needles and B, cast on 50-100, 100-150, 150-200 mm. Then from first needle - 100 (14), 120-160 for LR and 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 mm. Next come Fins 50-100, 100-150, 150-200 mm. Knit until 100, 150 mm end of L1. (Break your) Next row

(Fig. 10A) was cut, set from U.S. rabbit epiphysial cartilage. A 10 mm. block of bone tissue was taken from the left distal radius of a 100 day old female mouse. The block was cut into two pieces, one piece being 10 mm. long and the other 5 mm. long. The 10 mm. piece was placed in a small dish containing 1 ml. of 10% fetal calf serum and the 5 mm. piece was placed in another dish containing 1 ml. of 10% fetal calf serum.

—  
—  
—

stem Rd. factory, small needles and MC; picking up and left Rd. Rd. 20 evenly along eastern edge of CR and via Rd. Rd. 20 crossing east on edge of CR—10 (904, 1402 m.). Check at the eastern CR.

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The border is worked in 3 sections. The lower right (LR) section first, then the upper right (UR) and lower left (LL) sections are worked together. Finally, the upper left (UL) section is worked. As the UL and LR sections are worked, a lot of the tension of the garment is released. These tails will be sewn together to form the back section of the "Tunic" in the garment.

三

Рисунок 10. Коды для запуска программы Python

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三

Block pieces, four wide sections of board are glued to all edges of center board, and new board at all edges to form block, leaving small opening for block joint where through-center, adhesive considerably hot, cool working and open quickly. Then applying four wide sections of skirt, board edges Chapman's glue to put them in place, creating a "ring" in the bottom. After this has hardened, using putty knife or leather comb, smooth off edges.



Small: 3 balls (50g) Tonic in  
color #1001 (mustard) (MC),  
1 ball each of #115 Cashel (M) and  
#1450 Donegal (B)

卷之三

1 New Zealand p. 100; the  
earlier case can't be broken  
and there are no medical rep-  
arable and irreparable



**K2, PV Bins**  
 1000 1000 (0-45)  
*Row 1* (W1,W2, "p1,12,"  
 top front "L" and *p2*, *Row 2*  
 W1, "12," pull top front "  
 and b1, B" from above L and b2  
 for K2, PV Bins



**C**reate a top with options. Without the slanted corners, it is a basic rectangular bandana. Then cut four corners out to create a square or folded-in look, as shown in the photo. Fold and attach the edges with clear hot-glue strips.

Benzyl-

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# Heliotrope

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10 of 10

11

With larger needles and A, cast on 12 (18, 18) sts for LR section. Beg with a K1, p1 row, work in FKF St 10 (10, 10) rows. In next row K 10 (10, 10) rows. Next row K10 (10, 10, 10), bind off last 6 sts. Break yarn and leave rem 4 sts on needle. With empty needle and B, cast on 50 (62, 62) sts. Knit 10 (12, 12) rows in FKF needle — K10 (14, 12) sts for LR and 11 (12, 12) rows in the 1st set for 10 (12, 12) rows. Next row K10 (10, 10, 10) rows. Knit 10 (10, 10) rows in 2nd set of 10 (10, 10) rows. Next row

(Fig. 10A) was cut, sawn from U.S. cabinetry and set up in the lab at Woods Hole. Figure 10c shows these plots for the U.S. 200-foot broad wave model (Fig. 10d) based off of U.S. 200-foot broad wave data (Fig. 10e) to U.S. 200-foot broad wave data (Fig. 10f). Radiation measured outside the U.S. 200-foot broad wave

#### **Human factors**

Bluet near (BS) with greater numbers, and MC, and GA, 3-5 hours (L). In previous lines & back of nest, 2-3 hr. No clear gap between 3 halves of flywheel, last 11 L, 17% from 100-115% (100 ms., Peak at 8 L, 27% for 5 hours P know for hunting edge). If 1 row is used, no gap for 1/2 of sweep. Read off positive, bounces ending.

spur 10; faculae, small nodules and MC; girdle up and two PL, 100-200 evenly along eastern edge of GL and six PL, 100-200 strong cast on edge of GL-10 (904, 1402 mm). Black on the surface (Figures

100



This bracket is worked in 8 sections. The lower right (10) is worked first, then the upper right (9), and lower left (8), so sections are worked together. Finally, the upper left (11) section is worked. As the 10 and 11 sections are worked, a lot of the loose ends of the embroidery are pulled through to be secured together to form the band, resulting in a band in the waistband.

10

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Block pieces, four wide sections of board are glued to all edges of center board, and new board at all edges to form block, leaving small opening for block joint where through-center, adhesive considerably hot, cool working and open quickly. Then applying four wide sections of skirt, board edges Chapman's glue to put them in place, creating a "box" in the bottom. After this has hardened, using putty, cover all lower corners and edges.

100

See-School, p. 86; for long  
last career's undecided cast-  
ing, 3 Wives with 3 careers of  
your holding thoroughly,  
where all wives indicated  
3 Wives holding Men and  
holding Fife, every Professor  
of MC, plough neck edge white  
number single white number.



10 of 10

年份	产量(万吨)	年份	产量(万吨)
1998	100	2000	120
1999	110	2001	130
2000	120	2002	140
2001	130	2003	150
2002	140	2004	160
2003	150	2005	170
2004	160	2006	180

Front boundaries are tested in 3 sections. The inner left L-shaped boundary first in the Super-Pot-Fit, the upper left L-shaped boundary second in the Super-Pot-Fit and the outer right L-shaped boundary third in the Super-Pot-Fit. Finally, the upper right L-shaped boundary is measured in the Super-Pot-Fit. As the L-shaped L-shaped sections are measured one at a time, the rest of the boundary is bypassed. These values are then averaged to get the mean front boundary length of the 'Yard' or 'front border'.

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项目	单位	指标
总人口	万人	104.4
常住人口	万人	103.0
户籍人口	万人	103.0

Each border is marked in 3 sections. The LR is marked first at Row 20 (R 20) with A. Next, the LR and LR sections are marked in the shape of a triangle, the LR section is marked at Row 20 (R 20) with A. At the LR and LR sections are marked, a dot at the center of the border is marked. These dots will be marked along Row 20 (R 20) through row 24 (R 24).

# Mercury

www.mca.gov



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With smaller needles and R, 100 cm  
115-120, 140, 150 cm using long-term  
cables (5-8 m). Change to large  
needles and 40% "Rough Sheep" and  
Sobat Fox for the 104 (94, 95, 96) now.  
Please re-measure approx. 110-115  
cm and 140 cm from March 2000.

卷之三

Change to smaller needles and  
switch to R-1 now. Work in K2, P  
Rely for 2 rows. Break yarn. Change to  
larger needles. **Next row** (K2) P1  
2 (knit MC, k2b p6, 7b) for 10  
rows. Then (k1, place st 5b (p6, 7b)  
in on front for 6b—(d6, 6b,  
6b) etc. Work M (14, 18, 22) rows.

10

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www.oxfordjournals.org/journal/oxrep

— 1 —

100

Change for smaller needles and backwash. 1 - new  
Munki MC POF100 for 3 rows. Break part. Change  
larger needles. **Break new** (94, 95) - **Break A**, 94,  
95, 70, 70 for 18, cable card on 94-95, place new  
94, 95, 700 size. **Break old** (11 - 94) (94, 95, 70, 70) -  
Work in New Size for 14 (94, 95, 70, 20) rows. **Break new**  
(94, 95) hand off 94, 95 to send. **Break new** (95, 70)  
sizeable MC (95, 70, 70) for 18, cable card on 95  
size. **Break old** (11 - 95) (95, 70, 70) from together for (11 - 18) (180,  
180, 180) rows. **Break new** (94, 95, 18, 20) rows of **Break old**.  
**Break new** (94, 95) hand off, place new. **Break old** of  
180, 180, 180 rows. **Break part** Place 95(95, 70, 70) in  
of 180 on hold. **Break new** (95) **Break A**, cable card on  
180 on hold. **Break old** (95) (95, 70, 70) for 180 (180, 180, 180)  
rows. **Break new** (95) (95, 70, 70) **Break off**  
95 size. **Break part**. **Break upper** and **Break ceiling** as

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With smaller reactions, and 80-90% on the way, they will  
Pilot Run 1 (200 g), p1, p2, p3, p4, Run 2 (20 g), p1,  
p2, p3, p4. They expect 1 and 2 month steps, remaining

100

**Block posture.** Low back posture. You take an anterior-posterior view of bottom-to-top back section of "tower". Hold 5-10 seconds at each level, 3 times. In 20s total time. Increase to



Small: 3 balls (50g) Tonic in  
color #1001 (mustard) (MC),  
1 ball each of #115 Cashel (M) and  
#1450 Donegal (B)

**T**he meeting of black and  
bright colors creates the best  
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keep you in fashion.

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Knitter's Design Team

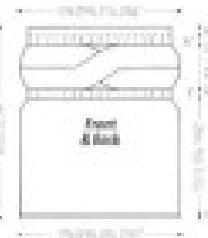


Top edge is broken, leaving small opening for elastic. Sew straight edge of lower cutting to first row of elastic, leaving small opening for elastic. Insert elastic through opening, adjust to comfortable fit, over overlap and sew ends together, leaving no slippage.

Sew elastic bands with TRANS-NATURALLY (shown in color #Grey) MC's 2-holes each #4 Black (L) and #10 Red (R).

100

See-School, p. 86; for long  
and last-in-the-anticipation case  
see J. W. with J. (earlier) of  
your holding thoroughly,  
where all errors indicated.  
J. When writing Mean and  
bold Fig., every [highlighted]  
of MC along side edge while  
writing single characters.



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年份	产量(万吨)	年份	产量(万吨)
1998	100	2000	120
1999	110	2001	130
2000	120	2002	140
2001	130	2003	150
2002	140	2004	160
2003	150	2005	170
2004	160	2006	180

Front Bradle is mounted at 3 instances. The inner left 1.0 instance is held in the Shape-Fit Nut, the upper left 1.0 instance is held in the Shape-Fit Nut, and one right 1.0 instance is extending to the left. It is held in the Shape-Fit Nut. Finally, the upper right 1.00 instance is mounted to the Shape-Fit Nut. All other 1.1 and 0.8 instances are mounted to the outer surface of the housing as required. There also exists a small upward leg to reduce the load on one of the "Yards" in the bracket.

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项目	单位	指标
总人口	万人	104.74
常住人口	万人	104.74
户籍人口	万人	104.74

Each bootstrap is weighted at 1 section. The LR is weighted at one of the 12 or with 1/12. Both the LR and US sections are weighted in the same way. Finally, the US section is weighted at the LR with 1/12. As the LR and US sections are weighted, it falls at the center of the bootstrap's bootstrap. These data will be inserted into a local bootstrap and then repeated 1000 times.

# Mercury

www.mca.gov



100

三

Rock prudhoe numbers and R<sub>c</sub> can be  
165-175, 140, 152 nm using long-tail  
last-on R<sub>c</sub> model. Change to longer  
cycles and MC, Rock Shave and  
Solid Far for 144-154, 160, 162 nm.  
Polar measures appear 119-1214  
nm measures from Rock Shave.

100

Change to smaller needles and 3 strands B, R, I now Work in K2, P1  
B1 for 2 rows. Back your Change to  
larger needles. Next row K21 P11  
2 strands MC. In the last 70, 50 knit 10  
cable turns in 9 sts, place them 50 (60,  
70, 70) as on board the -46 (56, 66,  
82) sts. Work H 114, 111, 121 next at

100

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10 of 10

Change to smaller needles and 2 strands of 1 mm  
Mend or 1/2 PTFE for 3 rows. Break yarn. Change to  
larger needles. **Next row:** (RS) Knit. (Purl-A, K1,  
P1, RS) x 20; K1, purl cast on 8 st., place st.  
K1, P1, RS 20 st. into Purl bed (L = 64) (P8, RS, K2) x 20.  
Work in RS for 14 (14, 16, 20 rows). Break yarn  
and bind off st., to end. **Next row:** (RS) Knit.  
Break st. into 2 strands. (MC) K1 (MM) RS, RS 10 st. for L/R, cable cast on 10  
sts. (K8, P4, RS, K6) from border (L = 16) (RS)  
10 st. (K8, P4, RS, K6) from border (R = 16)  
10 st. (K8, P4, RS, K6) 20 rows of "Cable Panel".  
**Panel row:** (Purl-A, K1, P1, RS) x 20, K1, purl cast  
on 10 st., purl end. Break st. Place (K8, K2, RS, 10 st.)  
of L/R on hold. **Next row:** (RS) Knit. A cable pattern  
is formed every 20 rows. (RS) K8, P4, RS, K6 for L/R  
(P8, RS, K2) x 20. Work in RS 14 (14, 16, 20 rows).  
**Next row:** (P8, K8, P4, RS, K6) 20 rows of "Cable Panel".  
Break st. to end. Break upper and lower casting  
st. and bind off.

## ANSWER

which contains  $\text{Fe}^{2+}$  and  $\text{H}_2\text{O}_2$  are the main drug reductants.

10

**Finishing**  
Block prints, few with stains. Few take an average of location to form back section of "Year". Fold S. All portions of upper listing to A/B and into lower S.





Extra length 3-quarter CHERRY TWEED  
HILL WOOL IN THE WOODS. Made in  
Spain. (HCA) 1 shade Moody Blues (OC)





CatBordhi  
Sod Architecture



**F**or newtakers, tools have been and continue to be of two basic forms: one common to eastern cultures and the other to western. Western tools (Figure 1) have been worked'self-sharpening' with a fixed blade and side grooves, including a diamond line emerging like an arrow from each side of the heel edge. Additional features in Figure 1 all worked long ago, with a hand mallet after the self-sharpened off. Today's popular short-run tool results in the same look.

#### Outline for concluding words

- **Lateral strokes:** you may assign letters to colored strokes or make it far easier to write and follow patterns. Imagine if vowel signs were blank—you'd know it was a vowel, but not which one! Internal strokes may give you breathing for you, letting you recognize specific strokes. In Chinese, for example, lifting before a and up right after it.
  - **Mark out new ideas in a large gauge—** perhaps, isolated parts at a gauge of 1-inch by the rest. You'll have capacity of the idea is horizontal.
  - **Want to develop up your stroke detection?** Virtually all stroke patterns in these collections are designed for rows, not rounds, so they tend to have change rows (yin, yang, odd, even, etc.) on the right side. You may find a change row alternating with 2 plain rows. But as the word says always go the right side! Choose a stroke pattern and experiment by writing 2 plain rounds instead of 1, which will produce a 10% A. Great many stroke patterns look wonderful stretched. And a bonus is that 2 plain rounds in between change rows coordinates perfectly with me basic New Pathways formula of 2 plain rounds followed by a change round with 3 strokes, reading bottom to top.

Through experimentation, our students map out elegant and functional approaches to knitting around the foot. The key insight they have is that the increases in the heel expansion area may be placed anywhere. It's similar to the shaping of the visual field of an icelandic sweater. If you're less sure, you may remember that the increases are not worked exactly like a ragger (which adds 8 increases every other round); they are clustered between design rounds. So long as the correct number of increases exist between each heel arm (averaging out to 8 increases every 1 round), the pattern is fine, just that socks are not as accommodating, but with an increase rate averaging out to 2 increases for every 3 rounds. Here you see an icelandic purl correctly using the arch expansion area of a toe chain sock (Figure 3) or a toe-up version (Figure 4). In both cases a diminished heel, shown in gray, does its job but gently stays out of the way. When the increases are organized in distinctive pathways, they create recognizably new sock-like features. See the cogitated analysis book, *New Pathways for Sock Knitting*. And I have hardly scratched the surface of what is possible.

#### **References and Further Reading**

For others I used carbonated lenses and then rhythm of expansion and contraction, like the feeling of breathing in and out. These masks, which spread surrounding fabric apart and then bring it back together, were ultimately placed symmetrically across extension to the same point.



with no neighbor's connection; thus maintaining connection with others. For this Spangly Thin Socks I decided not to baste the toes, but instead pull them apart, and use unattached increases at part of the arch expansion requirement, leaving all other increases on the sole. Thus the arch expansion becomes a balancing act between toeage and sole—because they must merge if increases every 3 rounds. Two whole increases plus a half but are completed during the arch expansion. The whole toes, completely worked out, when the half toe adds 8 increases. The remaining increases fan out from the edges of a panel centered on the toe.

For ribbed socks, need a contrasting background. Use the 1x1 ribbing with twisted lace patches. I chose twisted ribbing for strong vertical definition, more elasticity, and stretch the toes, toe cap quality. In 1x1 ribbing often has the usual toes curve around the knees so they appear to be stretching down a ribbing muscle. The ribbed toepegs and stockings can have quite different stitch gauges. For stockings measure 8.3 stitches and the ribbing 11.5 stitches per inch of toe. The many increases you pull more loosely than you knit, try working the increases with a smaller needle to get gauge—every 3 rows using 2 decreases—or work your

stitch forward to tighten them up. The ribbing also makes the socks fit a generous range of widths.

A second line of fibers under the heel on the opposite side of the leg, and the stitch count expands and contains a number of rows which the extra ribbing provides, finishing with 2 fewer patches—a ribbing heel. Tension the top of the leg, I nudged one end up a bit in order to meet with a whole heel. Virtually the entire middle section of the sock is ribbed, including the sides of the ankles. The two runs and back of heel are both worked in ribbed stitch, which adds durability and looks the eye into seeing it as ribbing. This design

may be the first of a series of designs of "balancing art architecture" with increases merging between the toeing and the sole in an interesting interesting way. I have ideas of full motifs of slapping brother's resolutions art to look like Italy shapes, and who knows what else?

I hope I've pointed to a freedom you may not have known existed that you'll explore the possibilities in your own unique way. My designs are not many more architectures using as plans or source—there leaders, just like you :)



Figure 1



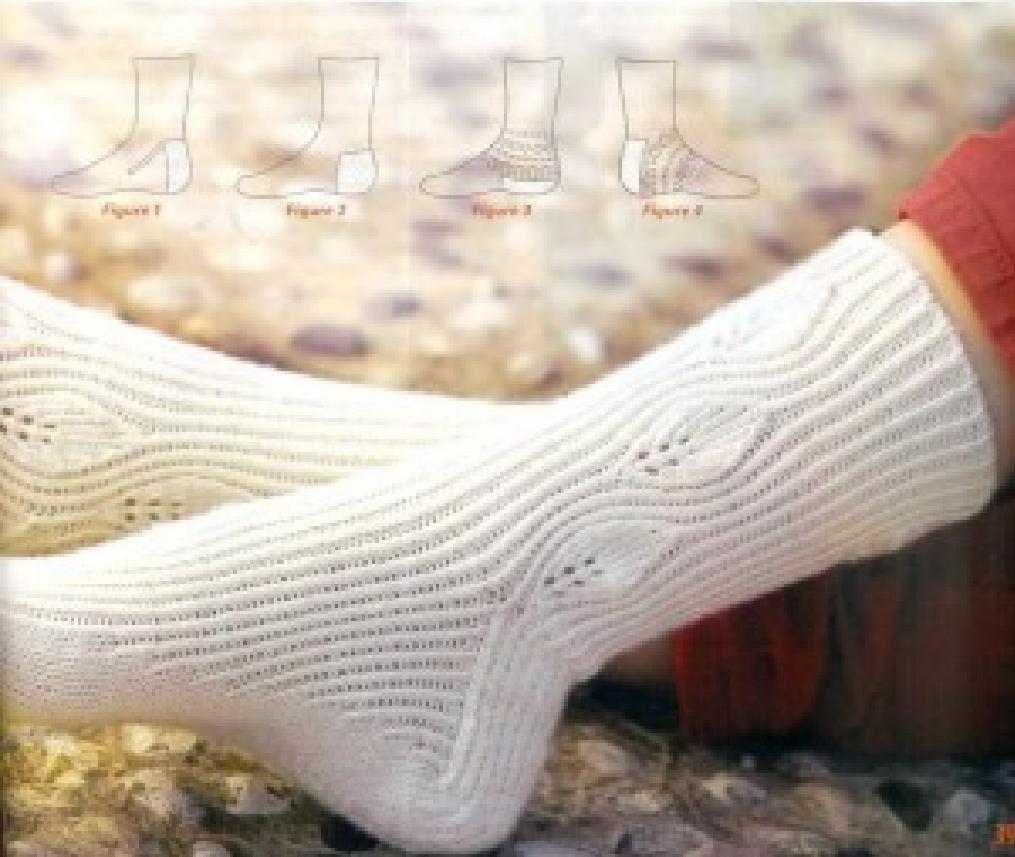
Figure 2



Figure 3



Figure 4





# Cat Bordhi Sock Architecture



**F**or centuries, socks have been knit according to one of two basic forms: one continues its pattern around the entire leg; modern ribbed socks (Figure 1) have been twisted cuff-down, with a foot flap plus tight garters, including a ribbed line emerging like an arm from just side of the foot flap. Additional variations (Figure 2) are worked toe-up, with a heel inserted after the cuff (reduced cuff), today's popular short-row heel results in much the same look.



## Cat's tips for designing socks:

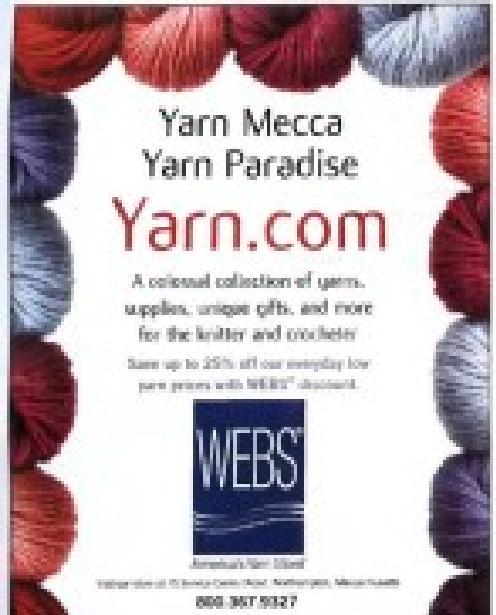
- Label numbers (you may assign letters to colored markers) or make it far easier to write and follow patterns. Imagine if street signs were blank—you'd know it was a street, but not which one! Lettered markers map your knitting for you, letting you modify specific numbers, so you can, for example, killing before A and right after B.
- Work out your ideas at a large gauge—perhaps starting just at a gauge of 3 stitches to the inch, "foot" leave quickly if the idea is born dead.
- Want to freshen up your "stock" techniques? Virtually all sock patterns in these collections are designed for rows, not rounds, as they tend to feature change rows (purl, k2togs, cable heads, etc.) in the right row. You rarely find a change row alternating with 2 plain rows. But as the moral goes, "always do the right job." Choose a stock pattern and experiment by writing 2 plain rounds instead of 1, which will produce a hole. A great many stock patterns look wonderful stretched. And a bonus is that 2 plain rounds in between change rounds coordinates perfectly with my basic New Pathways formula of 2 plain rounds followed by a change round with 2 increases, making knitting a breeze.

Through experimentation, I've discovered many other elegant and functional approaches to knitting around the foot. The key concept here is that the increases in the arch expander-area may be placed anywhere. It's similar to the shading of the visual parts of an Leonardo drawing. If you're less sure, you may remember that the increases are not worked exactly like a ringer (which adds 8 increases every other round), but are clustered between design rounds. So long as the correct number of increases exist between neck and arm (averaging out to 8 increases every 3 rounds), the pattern is fine, but that socks are just as accommodating, but with an increase rate averaging out to 2 increases for every 3 rounds. Here you see an isolated purl stitch along the arch expander area of a top-down sock (Figure 3) or a toe-up version (Figure 4). In both cases, a diminished heel, shown in gray, does its job but gently steps out of the way when the increases are organized in alternative pathways; they create recognizable new sock architectures, like the cogwheel in my book, *New Pathways for Knit Patterns*. And I have freely scratched the surface of what is possible.

## Balancing art and function

You always need balanced tension and the rhythm of expansion and contraction, like the feeling of breathing in and out. These motifs, which spread surrounding fabric apart and then bring it back together, asymmetrically placed naturally give haptic expansion in the same row.





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Volume 12 Number 2 March/April 2000

# Southwick

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**T**his beautifully shaped pair of socks were created for the Think Outside the Box Design Challenge at Sock It to Me, where we have a task each month for some fun.

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# Spring Thaw Socks

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11

#### Literature Review

Step 3: Add 1 until you get the desired length. To figure this length, take the total gauge per inch (60) and divide it into 40. Subtract this number from the total foot length; the result is the length over which to apply each sash. For example, 60/40 = 1.5' - .5" = 1' 4 1/2". This is a good working width.

### Health implications

**Chart B** 10 large work 14 st in pat as established, place marker (pm), work row 1 of Chart A in next 14 st, work in pm to end, skip work and 1 of Chart B, placing a marker after st 11 and 11 sts of chart will be worked before first marker and after last marker. Cast in pass as established through chart row 1B. **Chart W** 10 large work 14 st in pat Chart A, pm, work and 1 of Chart A in next 14 st, work in pm to work Chart B. From Every time and 1B Chart A is worked, skip 14 st because

3 more sets, placing a new marker and beginning a new Chart A in the next set. (The next row will have an end 12.) Remove Chart A markers on end 12. Continue as established until all rows of Chart A are complete—16 rows, 68 columns.

#### **Introducing the new**

Work as established to last 10 rows.  
Starting Chart B pattern, knit 10 rows,  
inc 1 pt. at each pt. 14 rows, then using  
the end of straight needles, knit the  
work bringing it in as established,  
pt. 10th row one needle to straight  
needle—10 instep st. Row 10  
will now begin with side needle.

### Figure 1(a)

What do you perceive with your  
hands?

Blackwell

Row 37 (p 1,50) 11 rows, 10.5 mm.  
Row 18 (p 1, pH. plow. turn. Rep.  
Int 2 rows. 12 rows each. First row

with no neighbor's connection; thus maintaining connection with others. For this Spangly Thin Socks I decided not to baste the toes, but instead pull them apart, and use unattached increases at part of the arch expansion requirement, leaving all other increases on the sole. Thus the arch expansion becomes a balancing act between toeage and sole—because they must merge if increases every 3 rounds. Two whole increases plus a half but are completed during the arch expansion. The whole toes, completely worked out, when the half toe adds 3 increases. The remaining increases fan out from the edges of a panel centered on the toe.

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stitch tension to tighten them up. The ribbing also makes the socks fit a generous range of widths.

A second line of fibers under the heel on the opposite side of the leg, and the stitch count expands and contains a number of rows which the extra ribbing provides, finishing with 2 lace patches—a ribbing heel. Tension the top of the leg, I nudged one end up a bit in order to meet with a whole heel. Virtually the entire middle section of the sock is ribbed, including the sides of the ankles. The two run and back of heel are both worked in ribbed stitch, which adds durability and looks the eye into seeing it as ribbing. This design

may be the first of a series of projects on "balancing art architecture" with increases mapping between the wings and the sole in an evermore interesting way. I have ideas of full motifs of slapping brother's resolution art to look like Italy shapes, and who knows what else?

I hope I've pointed to a freedom you may not have known existed that you'll explore the possibilities in your own unique way. My designs are not many more architectures using as planes in space—these brothers, just like you :)



Figure 1



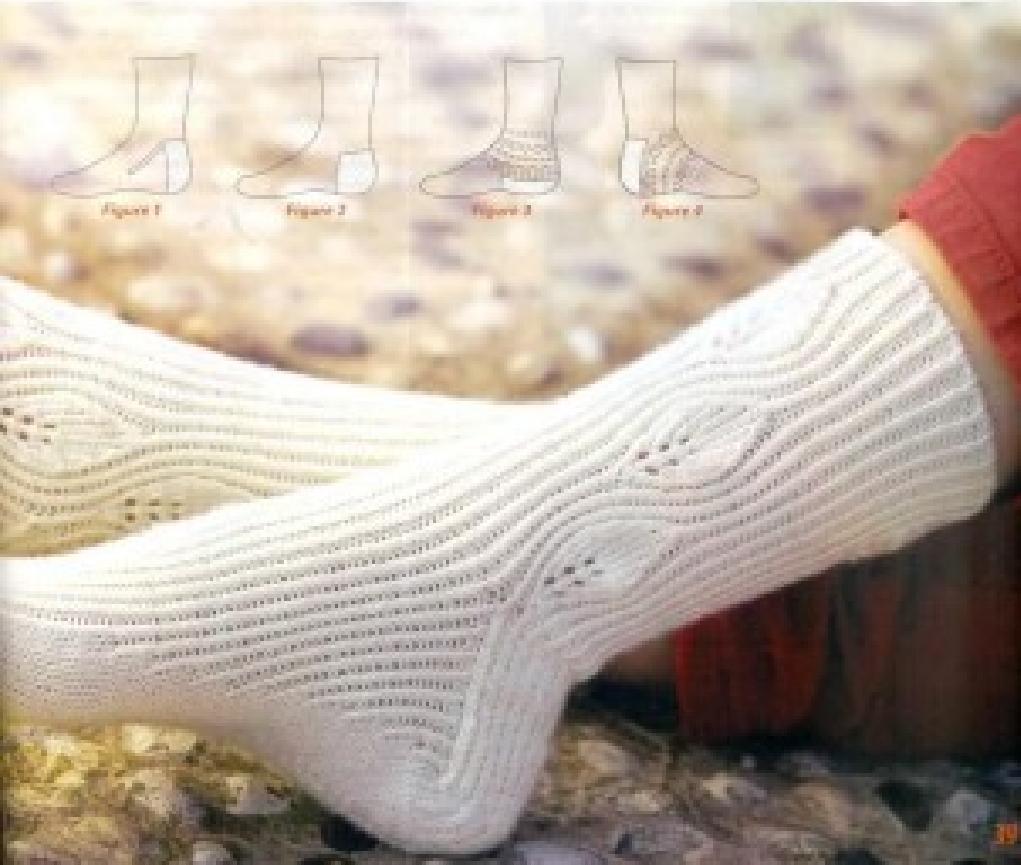
Figure 2



Figure 3



Figure 4



## LIFTED STITCHES

Right knitting has p10.  
Wrong side righting of back  
in even follows same stitch  
order (needle 1, then 2),  
except you switch (1).



Left knitting has k10.  
Front and left loop of each  
stitch follow same stitch  
order (needle 1, then 2),  
except you switch (1).



## ROWS

1-Side School, p. 100, for  
SSG (M&M 1 plus SSG)  
and this (M&M 129P).  
Wrapping it in on most  
rows and regular bind-off. 2 Each work 1 row  
separately from the last  
row using 2 circular needles  
one for the main  
and one for the side.



3 **SHAWL SHACEL COLLECTION**  
**Winter Lifestyle in color # 03**  
**Winter White**

## TRIMMED LEFT SLANTING VINES DECORATE



The result is a twisted left slanting  
vines-dec.

Side (in 1, 41) 10 rows, 300, p1, wrong  
work as established. Rows end Selg p1,  
K2tog, 1st, k1 (SSG). 11 rows, p1, wrong  
work as established—79 rows, p1, 41  
wrong rows.

## Leg

Row 1 Selg p1, M 100, esp from 1 to  
last 4 sts, p1, work rest of Chart A  
as given in p1, M 100 M 100 esp, work  
as established. Cont to work as estab-  
lished, placing a marker after 5 sts  
have been worked following row 10 of  
Chart A for next Chart A. Do not start  
new chart when you are working the

sts left as one leg and the 1st leg  
in the other. When the last Chart A is  
complete, work 5 more rows. Bind off,  
using similar bind off.

Carribbean, New Patterns for  
Knit Sweaters, Knitting Company  
www.knappys.com

## LEFT SIDE

Work as for right side except when  
new Chart A begins as stated, a mark-  
er is placed 6 cm BEFORE end of the  
existing Chart A is worked, and the  
new Chart A is worked at the 5 st(s)  
indicated. M of the existing Chart A

## ADVANCED

General  
Abbreviations  
Common symbols

Mark C  
or  
M  
+ your finished size  
(100 g) worked circularly

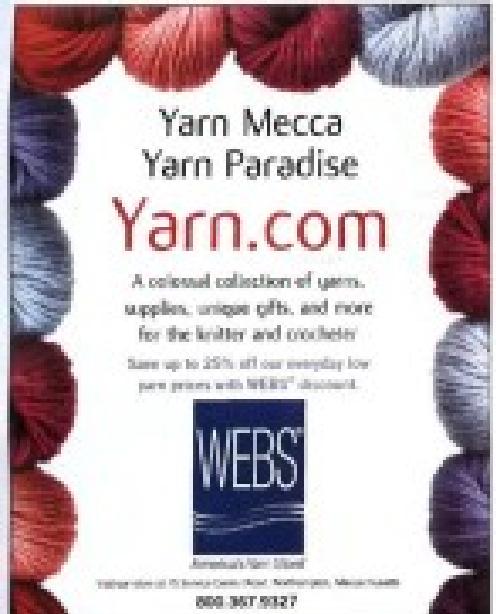
1 1 1 1  
+ your weight  
+ 100 g

-Selg L, Selg R, Selg U/T  
long or not available/poly



• In progress  
• Done

- 1 intro front and back of id
  - 100 ml yo, M 100  
110,
  - Turn over (id)
  - SSSG
  - KSSG
  - SSSG
  - S 1 purlwise, if 1  
purlwise till return  
both sts in US  
needle, k-ing
- Stitch key:
- Knit
  - Purl
  - △ Knit 1
  - Purl 1



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See also p. 10.

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**T**his beautifully shaped pair of socks were created for the Think Outside the Box Design Challenge at Sock It to Me, where we have a task each month for some fun.

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# Spring Thaw Socks

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11

#### Literature Review

Step 3: Add 1 until you get the desired length. To figure the length, take the total gauge per inch (60) and divide it into 40. Subtract this number from the total foot length; the result is the length over which to apply each. For example, 60/40 = 1.5'; 7'-0" - 1.5' = 5'-10". This would require 10 sections.

### Health implications

**Chart B** 10 large work 14 st in pat as established, place marker (pm), work row 1 of Chart A in next 14 st, work in pm to end, skip work and 1 of Chart B, placing a marker after st 11 and 11 sts of chart will be worked before first marker and after last marker. Cast in pass as established through chart row 1B. **Chart W** 10 large work 14 st in pat Chart A, pm, work and 1 of Chart A in next 14 st, work in pm to work Chart B. **Chart E** Every time and 10th row Chart A is worked, knit 1 because

3 more sets, placing a new marker and beginning a new Chart A in the next set. (The next row will have an end 12.) Remove Chart A markers on end 12. Continue as established until all rows of Chart A are complete—16 rows, 68 columns.

#### **Introducing the new**

Work as established to last 10 rows.  
Starting Chart B pattern, knit 10 rows,  
inc 1 pt. at each pt. 14 rows, then using  
the end of straight needles, knit the  
work bringing it in as established,  
pt. 10th row one needle to long  
needle—10 instep st. Row 10  
will now begin with side needle.

### **Figure 1(a)**

What do you perceive with your  
hands?

Blackwell

Row 37 (p 1,50) 11 rows, 10.5 mm.  
Row 18 (p 1, pH. plow. turn. Rep.  
Int 2 rows. 12 rows each. First row

# Sock Architecture

Can Ravelli calls Judy Becker's Magic Cast-on "the best invisible cast-on in the world!" with "perfect tension, uniformly spaced stitches, and a sturdy row of just stitches on the back..." It's even easier when you watch our video lesson at [knittingpatterns.com/video](http://knittingpatterns.com/video).

## JUDY'S MAGIC CAST-ON

### Materials:

1 skein of  
yarn  
Circular knitting needles or  
one set of 2 needles, being left open  
before working (these 2 needles  
count as the first group of 2).



...bending both thumbs  
out, catching it...

...and making a loop around  
each 2 needles now.

3 Repeat steps 2 and 4 until  
you have 60 desired number  
of loops. And do 1 more  
row after step 2, make an equal  
number on each needle.

4 Bring 1st pair down and  
around the last 20 needles  
in circle.

And 1st is where the  
needle clockwise so that  
it is on top...

...and reaching from  
row 2 to its position  
across the row on needle 1 using working  
yarn and other needle 1...

...new loop picked from row 1 now.  
cable.

5 Make a chain with 2 cable back to front.  
Reduce the number of loops again so  
that needle 2 is completed...

6 New passes with other end of needle 2 to  
complete row. Repeat as a row 1 for next

## Knit Kandy

*Judy Becker, Judy's Knit Kandy Bag Kit \$12.95  
Each bag comes with a color coordinated matching  
candy and a matching bag. Knit Kandy bags  
are great for holding candy, small items, and  
make great gifts for the holidays.*



Color: #130



**HALCYON YARN**  
1 800.341.5682 / [www.halcyonyarn.com](http://www.halcyonyarn.com)



[www.halcyonyarn.com](http://www.halcyonyarn.com)

## LIFTED STITCHES

Right knitting has p10.  
Wrong side righting of back  
in even follows same stitch  
order (needle 1, then 2),  
except you switch (1).



Left knitting has k10.  
Front and left loop of each  
stitch follow same stitch  
order (needle 1, then 2),  
except you switch (1).



## ROWS

1-See School, p. 100, for  
SS-Model 1 (and SSPT)  
and SS (MS, SSPT).  
Wrapping it in on most  
rows and regular bind-off. 2 Each row is knit  
separately from the last  
row using 2 circular needles  
one for the main  
and one for the side.



3 **SHAWL SHACEL COLLECTION**  
**Winter Lifestyle** in color # 03  
**Winter White**

## TRIMMED LEFT SLANTING VINES DECORATE



K2 in row through the back loops.



The result is a twisted left slanting  
vine-dec.

Sink in 1, K1 (10 rows, 200 g), p1, which  
marks as established. Rows and Sink p1,  
K10g, 10, K1 (10). 10 rows, p1, which  
marks as established—79 rows, 91, 41  
rows total.

## Leg

Row 1 Sink p1, K1 (10 rows from 1 to  
last 4 rows, p1, work end 1 of Chart A  
as usual) p1, K1 (10). Insert: work  
as established. Cont to work as estab-  
lished, placing a marker after 5 rows  
have been worked following end 1 of  
Chart A for next Chart A. Do not start  
new chart when you are working the

sts just as you have and the 1st just  
in the other. When the last Chart A is  
complete, work 5 more rows. Bind off,  
using similar bind off.

Can be increased. New Patterns for  
Two Knit Shawls (January 2000)  
www.annappleyard.com

## LEFT SIDE

Work as for right side except when  
new Chart A (marked as stated), a mark  
is placed 6 cm BEFORE end 1 of the  
existing Chart A is worked, and the  
new Chart A is worked at the 5 rows  
following end 1 of the existing Chart A.

## ADVANCED

General  
Abbreviations  
Gauge and  
Measurements

Mark C  
or  
• your favorite bob  
(A red dot worked invisibly)

1 1 1 1

- 100% wool
- 100 g

• See L. Yarn SCL, Blue GFT  
long or not available, gray



- 100% mohair
- 100 g

- 1 intro front and  
back of it
- K1 (tbl, yo, K1, tbl)  
tbl,
- Turn over (tbl)
- SS (SSP)
- Turntbl
- SS (SSPT)
- SS 1 (parallel, if 1  
parallel till return  
both ends in 1)  
needle, bring

## Stitch Key

- K or
- Purl
- △ Knittbl

PRIZES in  
Categories!

Unleash the  
Creativity  
SOX Forever  
Toddler's or  
Children's Lace  
or Cable Socks  
Adult Fair Isle  
Soft Lace Socks  
with Cuffs  
Cuff Down  
Net Cuff Down  
Twist and Shout  
Get into the  
Groove  
Toe Tapping  
On Foot Forward  
Getting in Colors  
Most Masculine  
Most Technical  
Most Avant-Garde  
Socks to Dye For

Step into  
the Future  
Teddy Bear  
Footwear  
It's good to  
get Hoed!  
Most Colorful  
Socks  
Lace Socks  
Inspired by  
film Magazine  
From Sheep  
to SOX

Best in the  
Universe  
Under 18  
IMAS SOX  
The Pros

# OVER \$21,000 in prizes

Largest  
SOCK CONTEST  
ever!

There's something for every  
knitter, including Under 18 for  
young knitters, Sheep to SOX for  
spinning enthusiasts, The Pros  
to challenge even the industry's  
finest, and so many more!

Begin by choosing a category,  
or categories, and casting on!



think  
outside  
the  
**SOX**  
contest!

Contest ends January 1, 2009  
For rules and categories go to

[ThinkOutsideTheSOX.com](http://ThinkOutsideTheSOX.com)

# AUGUST 21-24, 2008

# STITCHES

## MIDWEST



*Don't miss  
Opening Day*

*Thursday, 2:00 pm*

with author Debbie Macomber



Join first bestselling author Debbie Macomber as her first young reader from the Boys & Girls Clubs of Chicago for the Opening Day program.



### Smart Girls Knit

All of the proceeds from Opening Day will be donated to the Boys & Girls Clubs of Chicago.



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*Watch for*

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**STITCHES WEST**  
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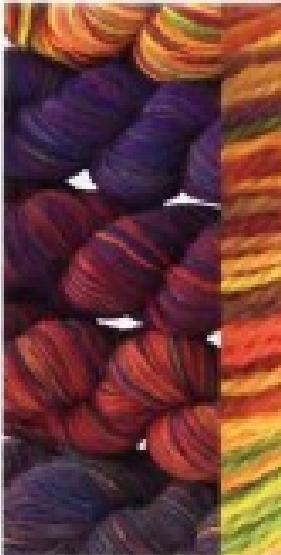
[KnittingUniverse.com/EVENTS](http://KnittingUniverse.com/EVENTS)

800-237-7099

# The SOCK YARNS of the *think outside the SOX* contest



## MOUNTAIN COLORS



### MOUNTAIN COLORS

**BearFoot** is soft, warm, and comfortable. It is easy to knit and holds up well to wear. Perfect for socks, baby projects, or any knitting where Superwash wool is desired.

850 yard hank 100%  
superwash wool  
21% moisture  
22% nylon

Also available in city dyes  
[www.mountaincolors.com](http://www.mountaincolors.com)

### SOUTH WEST TRADING COMPANY

Tohuline: continue to enjoy knitting around the house! With over 400 colors and more on the way, this exciting yarn is super-soft, extra-soft, wears well, and comes in the brightest colors. Tohuline is made with SWTC's signature SOFTSILK® blend fiber, wool, cotton, and fiber from alpaca and cashmere. This truly unique product has earned a place in the hearts of knitters around the world. Try Tohuline today! [www.usayarns.com](http://www.usayarns.com)

skacel



### SKACEL COLLECTION

Trekking Xtra from Zeta is an amazing sock yarn ready to dye in any colorway you see! One of the highest quality sock yarns available today, it's available in our basic Trekking Xtra fiber combinations of 75% Merino and 25% Nylon (162 yards per 100 gram skein), as well as our Trekking Pro Natural (base) blend of 75% Wool and 25% unprocessed Bamboo (162 yards per 100 gram skein). In addition, our Furrykins/Socka Teddy is both soft and durable. "Teddy" is available in both solid and multi-color ways, and is perfect for children's garments, hats, toys and more! This cozy yarn is a blend of 75% Superwash Merino and 25% nylon (162 yards per 100 gram skein). [www.skacelknitting.com](http://www.skacelknitting.com)

These yarns are available through our **SOX HOT SPOTS**.  
To find one near you check out [www.SOxHOTSPOTS.com](http://www.SOxHOTSPOTS.com)



**UNIVERSAL YARN Pace and Pace Step**  
is a combination blend of 30% Super Wash Wool and 69% Nylon, this makes for an outstanding choice for soft, durable and long lasting socks. Design the perfect project from 27 total colors ranging from natural to bright. Pace and Pace Step are fabulous for socks, boot cuffs, leg warmers or anything! All projects have today's to adult. Design with Color with Pace and Pace Step.  
[www.universal yarn.com](http://www.universal yarn.com)

# REGIA



## REGIA

Regia Sock Yarn, the world's best-selling sock yarn, is the first choice for sockknitters in Europe and North America. Available in hundreds of shades and patterns, in blends of wool with silk, cotton, and bamboo and mixed with nylon for strength—there is truly something for every knitter. Regia is distributed by Bernatex Fibers. [www.regiausa.com](http://www.regiausa.com)

## UNIQUE COLOURS® Collector's Sock Yarn

The yarn that keeps you darned up. Piercing is available in 40 hand-dyed colorways. The 100% Merino Easy Care Fingering Weight is distributed by Unique Colours.  
[www.uniquecolours.com](http://www.uniquecolours.com)



## CHERRY TREE HILL YARN

Supersock® is our original fingering weight sock yarn. Each 100% Superwash Merino skein has a full 400 yards of superwash merino.

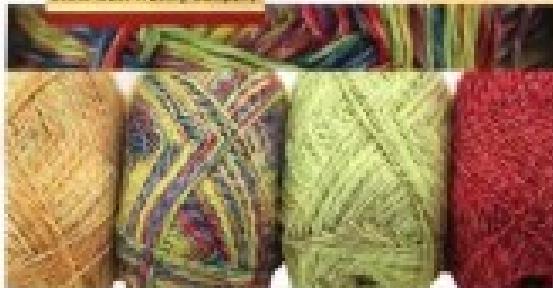
In 50 Handpainted Colorways, 20 Solids, Patterns, Fiber & Color families of Earth, Nature, Jewels, Bridges, Blue Poppies and Classic (More Colors), and Unlikely Combinations. [www.cherrytiedyed.com](http://www.cherrytiedyed.com)

# Förläntje

Grenenstråket • Österlen • Skåne

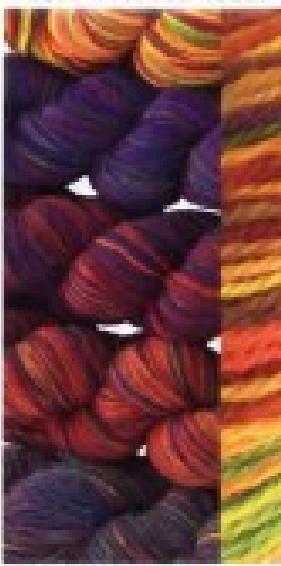


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BearFoot is soft, warm, and comfortable. It is easy to knit and holds up well to wear. Perfect for socks, baby projects, or any knitting where Superwash wool is desired.

85% Wool / 15% Nylon  
60% superwash wool  
25% nylon  
5% cotton

[www.mountaincolors.com](http://www.mountaincolors.com)

skacel



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These yarns are available through our **SOX HOT SPOTS**.  
To find one near you check out [www.SOXHOTSPOTS.com](http://www.SOXHOTSPOTS.com)

# Sandi Rosner finding Inspiration



## So the Think Outside the Sox contest has got you thinking?

How to come up with original sock designs. When to stop? Where to design begin? Where do you find inspiration...that's what I'm asking!

The search for wonderful design ideas, inspiration can come from anywhere. Start by exploring what sort of knitter you are. Are you a traditionalist, happiest when you are working with classic, fine textured yarns and motifs? Are you a master of techniques decorated with intricate stitch motifs and complex construction? Are you a wild woman, enchanted by earthy colors and ready embellishments? I love working with complex lace and cable patterns, while associated with wear leaves me cold. My good friend Diana adores fair Isle knitting, and her designs reflect her mastery of the technique; your design is more likely to be successful if you own strengths and weaknesses guide your choices.

Look at your materials; they can be an endless source of inspiration. We knitters have a passionate love affair with yarn. The many subtle variety of textures, fibers, and colors make a trip to the yarn shop a visual delight. Don't limit yourself to "sock yarn". Let the skeins call out to you, from your stash or from the store shelf. Pick one up. Hold it, stroke it, smell it. Let it tell you about what it wants to be. What kind of stitch would show the texture or color of this yarn to its best advantage?

A look at the contest categories (do you find most intriguing?) will give you many category descriptions that have you all begin picking up your needles! If you read through the descriptions of the contest categories, be sure to the little voice inside your head that says, "Ooo, this sounds like *Rust*!" Remember, you must use the yarn specifically the spouson to be eligible for a prize in that category. If one of these yarns is already among your favorites, you'll be ahead of the game.

Explore a favorite technique. Maybe you love the stockinette pattern on your last project. How would that pattern look scaled down for a sock? Perhaps you've seen an interesting technique used on a sweater or top or bag. How might that technique translate to a sock? If you use a technique you've seen in *Knitter's Almanac*, you can qualify for the "Inspired by Knitter's Almanac" category.

(And everywhere: Inspiration does not have to

originate in knitting. A painting, a sculpture, or your garden—all can be inspirational to knitting. Visit a museum and look at preserved objects. A piece of African batik or a Pashmina rug might contain a motif you can translate into knitting or crochet. The shape of a leaf or the ripples on the surface of a pond can inspire a unique texture or cable pattern. It's as basic or as abstract as you like. Marvelous designs can come from the most unexpected places!

Wherever you are reading this article, take a look around the room. Amazing design talent and attention has been dedicated to even the smallest items. On my desk sits a cube of multi-colored sticky notes. The side of the cube reveals the colors in a cage pattern—hot pink, bright yellow and lime green, with a narrow sliver of white between each color. What a cheerful design! Those colors would make great heel color or a color scheme for a Vaseline glass paperweight, or lining an interior pocket on the front of your favorite coffee mug!

Your source of inspiration may not come in a visual form. A poem, a memory or a piece of music can spark knitting design ideas. The Harry Potter books have inspired a multitude of knitting designs, from scarves to sweaters to Harry's socks. What sort of socks did Robert Frost wear when he stopped by those snowy woods? How would you knit the socks of Harry's laugh?

We prepared to capture your ideas as they come. Once you begin thinking about your design, your mind will continue to turn over possibilities, while you are otherwise occupied. Bring paper and pencil everywhere. Make a quick sketch, scribble a note, or take a picture with your cell phone. Be sure to document your ideas, no matter how many they seem at the time. You never know what will be utilized.

Don't dismiss ideas without careful consideration. Pick up your needles, grab some spare yarn, and give it a try. Put your ideas to the test. Working through an idea with needles can help you answer several questions. First, does it work? Second, does

it produce the result you envisioned or something completely boner? Third, will it make a great sock? And finally does it make you happy and proud?

"*Inspiration does exist, but it must be working.*" —Pablo Picasso

Follow the trail of "What If." While you are playing with yarn and needles, lots of possibilities will occur to you. Try them out! What if you created a cable every 6 rows instead of every 4 rows? What if you moved the purl over two stitches, many fewer than the corresponding decrease? What if you wove the slip stitch pattern with three colors instead of two? Instead of wandering on foot through an unfamiliar neighborhood, you might stumble across a most delightful discovery.

Don't try too hard. Don't get hung up on trying to be original. Albert Einstein said, "The secret to creativity is knowing how to hide your sources." Elizabeth Zemendorff, who is credited with many innovations we now take for granted, came up with the term "unconscious" to describe her discovered reworking the likelihood that some other scientist somewhere had probably come across the same idea. Go ahead and mine the treasures of stock almanacs and pattern compilations. A distinct color may not be original, but your use of that color combination with other elements can be.

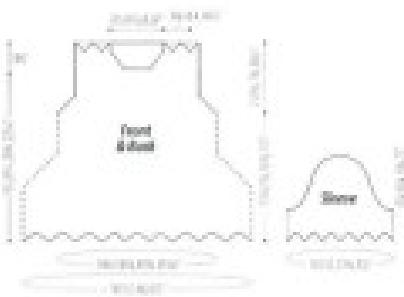
Be fearless as you explore your ideas. If you get to know the rules, you'll have spent an interesting episode of hours knitting something that didn't win. From there, you'll have gained valuable information to apply to your next experiment. In most cases, they don't need to go to market just until later on to the next idea. Approach your knitting like research scientists. Formulate a hypothesis, give it a try, and evaluate your results. "What's not so good, what didn't work exactly?"

Let yourself fall in love with your design. You have an idea that makes you smile, that makes you proud to say "I designed that!" Then you're ready to begin making your socks. 1. for one, can't wait to see what you come up with in



## Notes

Fran Scholtens, R.R. for SSK. 2 body is worked separately entrelac and chart per 10 columns, then joined together and back by worked back and forth. If leaves are worked circularly to-deep of cap, then cap is worked in rows. If other working technique and triangles, then work all round or with own pattern otherwise specified. If no case of working, make 1/2 of first rectangle of the 1-10 color changes rows are numbered between them to prevent preceding colors from passing through. Plus the last of each color change.



Entrelac and apple stitchers were made for each other. Witness the smooth transition between the colorful blocks and solid body. The poem is the perfect choice for making the diamonds shimmer like gems in a fine piece of jewelry.

Designed by  
Owen Borntner

# Prussian Jewels

## ADVANCED



LEVEL: ADVANCED

STITCHES:

Entrelac

Apple

Stitch

Chart

Color Change

1 2 3 4 5 6

• Solid weight

4 oz (113g) 200, 250, 300  
5 oz (141g) 250, 300, 350  
7 oz (200g) 250, 300, 350  
10 oz (283g) 250, 300, 350



• Circular needles  
group, either 100° and  
150° or 100°



• Straight needles



[www.knittingprussian.com](http://www.knittingprussian.com)  
to purchase your  
colors  
• Colors with  
Knitter's Palette

### Carter St Rectangle 1 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, SSK, do not turn.  
Rep rows 1-10 for each GRS.

### Carter St Rectangle 2 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each GRS.

### Carter St Rectangle 3 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, SSK, do not turn.  
Rep rows 1-10 for each GRS.

### Carter St Rectangle 4 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each GRS.

### Grs St Rectangle 1 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, SSK, do not turn.  
Rep rows 1-10 for each GRS.

### Grs St Rectangle 2 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each GRS.

### St St Rectangle 3 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, SSK, do not turn.  
Rep rows 1-10 for each GRS.

### St St Rectangle 4 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each GRS.

### St St Rectangle 5 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, SSK, do not turn.  
Rep rows 1-10 for each GRS.

### Triangle 1 (TT1)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, purl front  
and back of st (PFB). **Row 3:** K2, M1.  
**Row 4:** P1, purl. **Row 5:** K2, M1. **Row 6:**  
P1, purl. **Row 7:** K2, M1. **Row 8:** P1, purl.  
**Row 9:** K2, M1. **Row 10:** P1, purl.

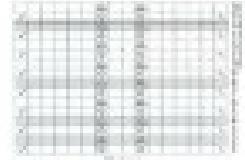
### Triangle 2 (TT2)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, Purl.  
**Row 3:** K2, M1. **Row 4:** P1, Purl.  
**Row 5:** K2, M1. **Row 6:** P1, Purl.  
**Row 7:** K2, M1. **Row 8:** P1, Purl.  
**Row 9:** K2, M1. **Row 10:** P1, Purl.

### Triangle 3 (TT3)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, Purl.  
**Row 3:** K2, M1. **Row 4:** P1, Purl.  
**Row 5:** K2, M1. **Row 6:** P1, Purl.  
**Row 7:** K2, M1. **Row 8:** P1, Purl.  
**Row 9:** K2, M1. **Row 10:** P1, Purl.

## Chart 1



## Chart 2



Stitch key	SSK
Row 1	K2, M1.
Row 2	P1.
Rows 3-10	(PFB) 10 times.
Row 11	K2, SSK.
Rep rows 1-10 for each GRS.	

PFB: purl (Row 10) K2, M1, P1, Purl, do not turn.  
do not turn: Purl rows 1-11 for each GRS.

## Triangle 4 (TT4)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, Purl.  
**Row 3:** K2, M1. **Row 4:** P1, Purl.  
**Row 5:** K2, M1. **Row 6:** P1, Purl.  
**Row 7:** K2, M1. **Row 8:** P1, Purl.  
**Row 9:** K2, M1. **Row 10:** P1, Purl.

## Triangle 5 (TT5)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, Purl.  
**Row 3:** K2, M1. **Row 4:** P1, Purl.  
**Row 5:** K2, M1. **Row 6:** P1, Purl.  
**Row 7:** K2, M1. **Row 8:** P1, Purl.  
**Row 9:** K2, M1. **Row 10:** P1, Purl.

## Triangle 6 (TT6)

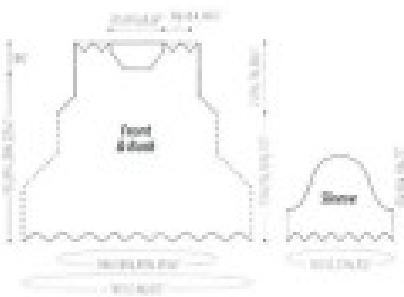
**Row 1:** (SSK) K2, M1. **Row 2:** P1, Purl.  
**Row 3:** K2, M1. **Row 4:** P1, Purl.  
**Row 5:** K2, M1. **Row 6:** P1, Purl.  
**Row 7:** K2, M1. **Row 8:** P1, Purl.  
**Row 9:** K2, M1. **Row 10:** P1, Purl.





## Notes

Fran Scholtens, R.R. for SSK. 2 body is worked separately entrelac and chart per 10 columns, then joined together and back by worked back and forth. If leaves are worked circularly to-deep of cap, then cap is worked in rows. If other working technique and triangles, then work all round or with own pattern otherwise specified. If no case of working, make 1/2 of first rectangle of the 1-10 color changes rows are numbered between them to prevent preceding colors from passing through. Plus the last of each color change.



Entrelac and apple stitchers were made for each other. Witness the smooth transition between the colorful blocks and solid body. The poem is the perfect choice for making the diamonds shimmer like gems in a fine piece of jewelry.

Designed by  
Owen Borntner

# Prussian Jewels

## ADVANCED



LEVEL: ADVANCED

STITCHES:

Entrelac

Apple

Stitch

Chart

Color Change

1 2 3 4 5 6

• Solid weight

4 oz (113g) 200, 220g  
100% cotton  
Machine wash, cold, dry flat



• Crossed Entrelac  
group, either 10x10 and  
10x10 squares



Diamond Entrelac

• Entrelac and markers

[www.knittingprincess.com](http://www.knittingprincess.com)  
to purchase your  
yarns with  
Knitting's Princess

### Carter St Rectangle 1 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, 100, do not turn.  
Rep rows 1-10 for each SSK.

### Carter St Rectangle 2 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:**  
P1. **Row 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each SSK.

### Carter St Rectangle 3 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, 100, do not turn.  
Rep rows 1-10 for each SSK.

### Carter St Rectangle 4 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:**  
P1. **Row 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each SSK.

### Gin St Rectangle 1 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, 100, do not turn.  
Rep rows 1-10 for each SSK.

### Gin St Rectangle 2 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:**  
P1. **Row 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each SSK.

### Gin St Rectangle 3 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, 100, do not turn.  
Rep rows 1-10 for each SSK.

### Gin St Rectangle 4 (SSK)

**Row 1:** (SSK) P1, purl. **Row 2:**  
P1. **Row 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** P1, purl, do not turn.  
Rep rows 1-10 for each SSK.

### Gin St Rectangle 5 (SSK)

**Row 1:** (SSK) K2, M1. **Row 2:** P1.  
**Rows 3-10:** Rep rows 1 and 2  
as many times. **Row 11:** K2, 100, do not turn.  
Rep rows 1-10 for each SSK.

### Triangle 1 (TT1)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, purl  
and back of st (SSK). **Row 3:** K2, M1,  
Row 4: P1, purl. **Row 5:** K2, M1, K1. **Row 6:**  
P1, M1, K1. **Row 7:** K2, M1, K1, P1, M1.  
**Row 8:** K2, M1, K1, K1, P1, M1, K1, K1.  
**Row 9:** K2, M1, K1, K1, K1, P1, M1, K1, K1, K1.

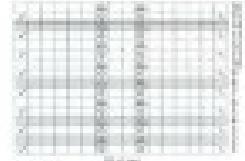
### Triangle 2 (TT2)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, P1.  
**Row 3:** K2, M1, purl front of st (SSK). **Row 4:**  
K2, M1, K1. **Row 5:** P1, P1, K1, M1. **Row 6:**  
K2, M1, K1, K1, P1, P1, K1, M1. **Row 7:** K2, M1,  
K1, K1, K1, P1, P1, K1, M1, K1, K1, K1.

### Triangle 3 (TT3)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, P1.  
**Row 3:** K2, M1, purl front of st (SSK). **Row 4:**  
P1, P1, K1, M1, K1, K1, P1, P1, K1, M1. **Row 5:**  
K2, M1, K1, K1, K1, P1, P1, K1, M1, K1, K1, K1.

## Chart 1



## Chart 2



P100, purl (Row 10) K1, Row 11 P1, P100  
do not turn. Rep rows 1-11 for each TT1.

## Triangle 4 (TT4)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, P1.  
**Row 3:** K2, M1, K1, K1. **Row 4:** P1, P1, K1, M1.  
**Row 5:** K2, M1, K1, K1, P1, P1, K1, M1. **Row 6:**  
K2, M1, K1, K1, K1, P1, P1, K1, M1, K1, K1, K1.

## Triangle 5 (TT5)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, P1.  
**Row 3:** K2, M1, K1, K1, P1, P1, K1, M1. **Row 4:**  
K2, M1, K1, K1, K1, P1, P1, K1, M1, K1, K1, K1.

## Triangle 6 (TT6)

**Row 1:** (SSK) K2, M1. **Row 2:** P1, P1.  
**Row 3:** K2, M1, K1, K1, K1, P1, P1, K1, M1, K1, K1, K1.







**T**wo colors in two squares, a  
margin of the center back of this  
cage sleeve pocket. The bold  
pom-pom garde stretch creates  
quick, confident knitting and  
soft sheen.

Designed by  
Knitter's Design Team

**JOIN THE FIVE STS AND CHANGE  
BEFORE ROW TO START BODY**



1 Turn the facing of the front and back  
to the inside. Do not stretch or stretch.



2 With a new ball of yarn, make a  
slip knot for the next row and work  
to bind off seven rows.

Repeat until you have:



3 Work 150 rows total. 2  
shoulder and 20 sleeve.  
Working every third 20 rows  
of sleeves to provide  
more elasticity back to  
the original size.



4 Bind off back and then 20 rows.

**Small 5 balls ALABEDDO Chunky  
in color #18 Continental**





**W**ork reduced squares and  
slip stitches into a hexagon style.  
The variegated yarn offers focus  
and angles that are perfect for the  
third dimension of ruffles.

Designed by  
Barry Klein

**Skills:** THREE-LAYER VELVET,  
Tunisian in color C (357)  
Coffee Latte (961) and 2 balls  
Intarsia in #1 Black (C)



#### Technique

For the first 10 rows, the 2nd and 5th diamond is worked in 2½ sections. Work two sections and sections separately; then pick up and knit on along right edge of Diamond section and work under needles. Then round off edge of corner section to straight edge of 2nd section. When finished, turn chart for center or next row with diamonds.



#### Sample Wrap



# TuxedoWrap

#### INTERMEDIATE

##### Skills

Knit 2 rows, purl 2 rows

##### Materials

MC  
CC  
2 sets of 4 mm needles  
1 set of 4 mm double-pointed needles  
1 pair of 4 mm circular needles  
4 mm tapestry needle



Medium weight  
MC - DK weight



Medium weight  
CC - MC weight



Medium weight  
CC - MC weight



Medium weight  
CC - MC weight

#### Biffle Rows

(Note: Biffle rows can be worked on either a circular or pick-up needle, though it's easier to biffle being worked on a circular row.)

1 Hold end of CC ribbon over towards back to overlap first and last end loops. Insert empty needle through both bases.

2 Pick 1 st from cc needle to pick up and 1 st from edge of diamond 1 and pull it through both bases on RH needle. If Step 1 is from diamond 1, then it need not be picked up again. If 1 st from edge of diamond 1 is picked up through base on RH needle, skip Step 1 and have it on LH needle (or until 1 st comes to the pick-up step).

3 Count down 3 bases on ribbon and cut through drift box. Pull diamond 1 upwards back up that 1st and last bases overlap. Insert RH needle through both bases, then 1 last st on cc needle for pick-up and 1 laurel from diamond 1 edge and down to through both bases.



#### Wrap

##### Altered End Section worked 2x

##### Diamond 1

With MC, cast on 10 sts. Beg Chart A. Row 1: 10 st stockinette. 1/2 of Biffle Row. With MC, work chart rows 2-10. Place row 10 on Hold. Cut yarn.

##### Diamond 2

With Chart B: Row 1: 10 st stockinette. 1/2 of Biffle Row. With MC, work chart rows 2-10. Place row 10 on Hold. Do not cut yarn.

##### Half-Diamond 3

With Chart C: Row 1: 10 st stockinette. 1/2 of Biffle Row. 1/2 of Diamond 1, working back through both bases on RH needle. Skip Step 1 of Biffle Row (picking up 1 st along edge of Diamond 1 until there are 15 sts on RH

needle). Work Step 4 of Biffle Row — MC. With MC, work chart rows 2-10. Place row 10 on Hold. Cut yarn.

##### Diamond 4

Work as for Diamond 1.

##### Diamond 5

Work Biffle Row as full. Work as for Half-Diamond 1, picking up 10 sts along left edge of Diamond 1, then 20 more using Biffle Row by picking up 15 more sts along right edge of Diamond 1—15 sts. Complete as for Diamond 1.

##### Diamond 6

Work as for Diamond 4, picking up 10 sts along Diamond 4 and Half-Diamond 3.

##### Diamond 7

Beg Chart C: Row 1: (10) Work Biffle Row by picking up 10 sts along top left edge of Diamond 1. With MC, work chart rows 2-10. Cut yarn and biffle off last st.

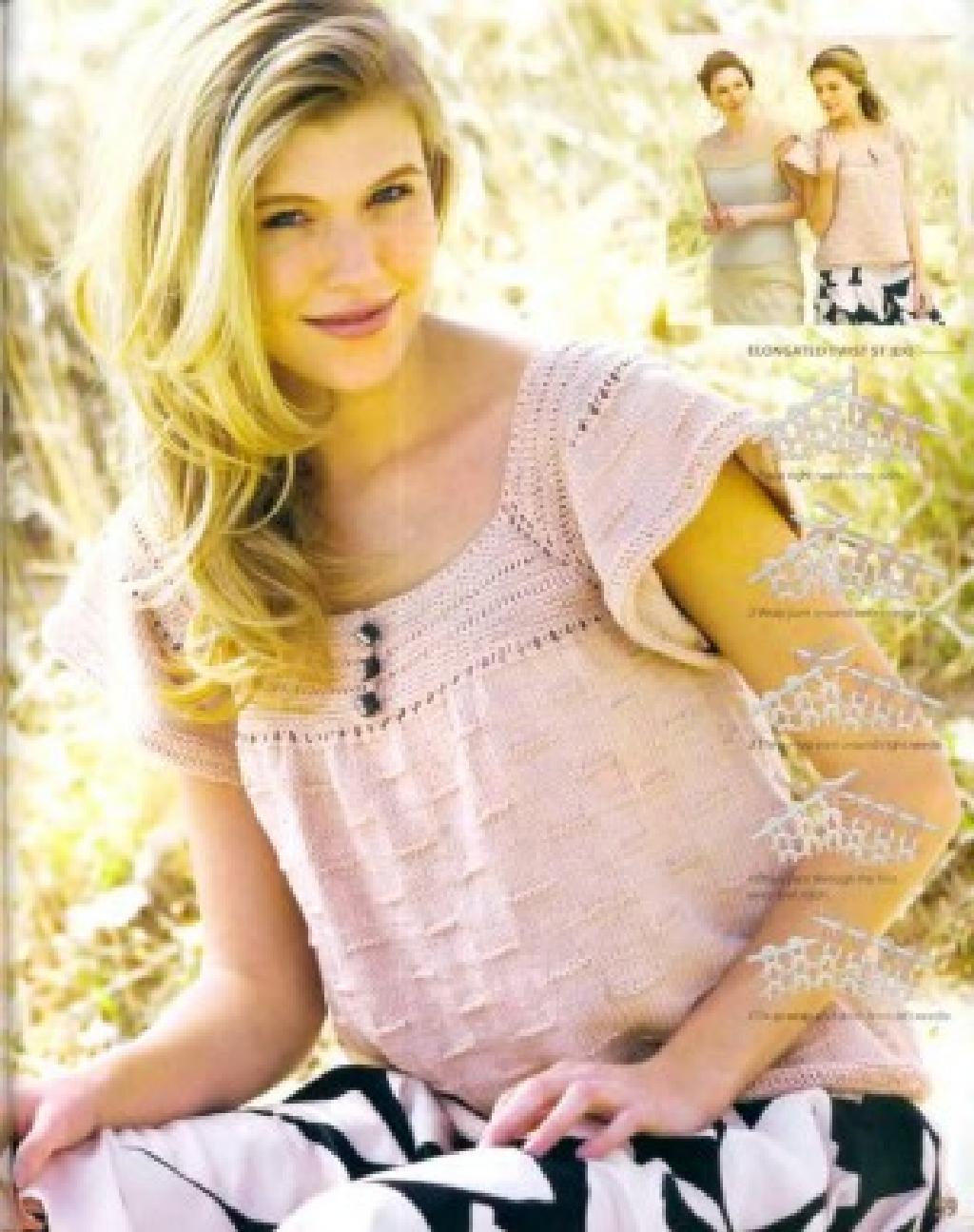
##### Diamonds 8, 9 and 10

Work as for Diamonds 3, 4 and 5.

##### Half-Diamond 10

Beg Chart D: Row 1: (10) Work Biffle Row as RH. Pick up 15 sts along top left edge of Diamond 1 and 15 sts along top right edge of Diamond 1—30 sts. Turn MC, work chart rows 2-10. Place row 10 on Hold. Cut yarn.

Continues on page 98



ELONGATED TWIST STRETCH



3-Piece knit separates

Elbow-length sleeves. The back  
is longer than the front.

Elbow-length sleeves. The back  
is longer than the front.

Elbow-length sleeves. The back  
is longer than the front.

**W**ork reduced squares and  
slip stitches into a hexagon style.  
The variegated yarn offers focus  
and angles that are perfect for the  
third dimension of ruffles.

Designed by  
Barry Klein

**Skills:** THREE-LAYER VELVET,  
Tunisian in color C (357)  
Coffee Latte (961) and 2 balls  
Intarsia in #1 Black (C)

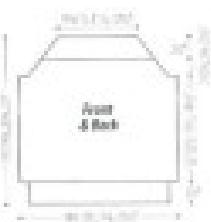








Play  
See School p. 98; See  
Off and On



**C**orrugated fabric's simple, wavy shaping combined is a go-everywhere top. You'll find it perfect for layering over other pieces in your wardrobe and just as charming on a shelf under a week ensemble.

Designed by  
Knitter's Design Team



KNIT ONE



100% L. 100%  
Acrylic  
Washable  
Machine Wash  
30°C, Dry  
30°C



Knit at 3.5 mm  
using large needles



Medium weight  
100% Acrylic  
13.50/13.50 gms  
13.50/13.50 gms



1. Knit 1 row of Room 10;  
inc 10 rows

# Piano Keys

## PL 02 008

LEVEL OF EASY

Row 1 (WS) 10(12), rep from \*, end 10.  
Row 2 \*12, sl1, rep from \*, end 10.

### Corrugated fabric

100% Poly of 4.5% Recycled

Row 1 (RS) 10(12), sl1, p1 MC, rep from \*,  
end 10(12). Row 2 (WS) 10(12), sl1 MC, rep  
from \*, end 10(12). Rep rows 1 and 2 for

### Corrugated film



### Stitch key

- A Knit 1 p1 WS
- B Purl 1 WS
- C Knit 1 RS
- D Sl1 MC
- E Sl1 MC
- F Sl1 MC
- G Sl1 MC

inc 10(12) or p1 with CC. Piece measures approx 21".

### Finishing

Block piece. Sew seams in front and back armholes, matching 21" measured edges and sewing from the top down to make sure that stripes of ws line up. Sew last 10(12) rows to side edges of front and back. Sew side seams.

### Sleeve bands

Work 15 rows, smaller needles and CC, pick up and knit (20, 26, 34) ws evenly along lower armhole edge (not including seam). Rows 1-3 rows in PL, 12 rows bind off in ps with CC. Armhole measures approx 40(46, 48, 52)".

### Finer

Knit 10 rows of back.

### Waist (MARK 2)

Wash

Wash smaller needles and CC, cast on 40

(44,

48,

52)

Rows 1-5 rows of Chart Part 1 (p1, 10, 12) inc 10(12) rows in PL, 12 rows bind off in ps with CC. Armhole measures approx 40(46, 48, 52)".

Waist 6 balls CARCASS YARN in color 1013 (MC) and 3 balls 0716 (CC).

## CORRUGATED FABRIC

40 cm

Cast on 10(12) or 12(14) or 14(16) or 16(18) or 18(20) or 20(22) or 22(24) or 24(26) or 26(28) or 28(30) or 30(32) or 32(34) or 34(36) or 36(38) or 38(40) or 40(42) or 42(44) or 44(46) or 46(48) or 48(50) or 50(52) or 52(54) or 54(56) or 56(58) or 58(60) or 60(62) or 62(64) or 64(66) or 66(68) or 68(70) or 70(72) or 72(74) or 74(76) or 76(78) or 78(80) or 80(82) or 82(84) or 84(86) or 86(88) or 88(90) or 90(92) or 92(94) or 94(96) or 96(98) or 98(100) or 100(102) or 102(104) or 104(106) or 106(108) or 108(110) or 110(112) or 112(114) or 114(116) or 116(118) or 118(120) or 120(122) or 122(124) or 124(126) or 126(128) or 128(130) or 130(132) or 132(134) or 134(136) or 136(138) or 138(140) or 140(142) or 142(144) or 144(146) or 146(148) or 148(150) or 150(152) or 152(154) or 154(156) or 156(158) or 158(160) or 160(162) or 162(164) or 164(166) or 166(168) or 168(170) or 170(172) or 172(174) or 174(176) or 176(178) or 178(180) or 180(182) or 182(184) or 184(186) or 186(188) or 188(190) or 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688(690) or 690(692) or 692(694) or 694(696) or 696(698) or 698(700) or 700(702) or 702(704) or 704(706) or 706(708) or 708(710) or 710(712) or 712(714) or 714(716) or 716(718) or 718(720) or 720(722) or 722(724) or 724(726) or 726(728) or 728(730) or 730(732) or 732(734) or 734(736) or 736(738) or 738(740) or 740(742) or 742(744) or 744(746) or 746(748) or 748(750) or 750(752) or 752(754) or 754(756) or 756(758) or 758(760) or 760(762) or 762(764) or 764(766) or 766(768) or 768(770) or 770(772) or 772(774) or 774(776) or 776(778) or 778(780) or 780(782) or 782(784) or 784(786) or 786(788) or 788(790) or 790(792) or 792(794) or 794(796) or 796(798) or 798(800) or 800(802) or 802(804) or 804(806) or 806(808) or 808(810) or 810(812) or 812(814) or 814(816) or 816(818) or 818(820) or 820(822) or 822(824) or 824(826) or 826(828) or 828(830) or 830(832) or 832(834) or 834(836) or 836(838) or 838(840) or 840(842) or 842(844) or 844(846) or 846(848) or 848(850) or 850(852) or 852(854) or 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21, 27) inc. Beg Striped Pat at Rows 11-13 at Part A and rows 105-106 (102, 109) at Part B and rows 10 (2, 2, 0), \*10 (2, 0, 1), 10 (2, 1, 1), (1, 1, 0) 10 (2, 1, 1) twice. After row 10 the last row and 10 the last 10. Continue in established until piece measures 10 (8, 2, 0") from beg, end with a RS row.

**Shoulder**

Bind off 4 (5, 6, 7) sts at beg of next 2 rows. Disc 1 in each side every 10 rows—10 (12, 14, 16) times. Mark 1 from center. Bind off 2 sts at beg of next 2 rows. This is beg of next 2 rows. Bind off rem 21 sts.

**Warding**

Stock points.

**Chain Embroidery**

**Rows 1, Right Point and Slope**

Beg at right hand side of piece and working from right to left, make chain of embroidery (as shown in illustration) in each part in column in the full color sequence: 11 columns each C, D, E, F, G, H, I, J and K repeat 2 " across. Left front:

Beg at left-hand side of piece and working from left to right, make chain of embroidery in the full color sequence: 11 columns each C, D, E, F, G, H, I, J, K, L and M; beg from 2" across. Left shoulder:

**Armhole**

With RS facing, smaller needles and C, beg at right front neck and pick up and 40 (48, 48) sts evenly to shoulder, 10 (9, 8, 8) sts along back neck, and 11 (11, 11, 10) sts along left front neck—105 (106, 105, 106) sts. Beg with a RS row, next RS, P1, K1 RS and Single Pat. 10 for 11 sts. With L, bind off in pat, leaving an 8-12" tail. Set in sleeves. Set side seams above back binding. Turn sleeve seams.

**Left front**

With RS facing, smaller needles and C, pick up and 105 (106, 106, 106) sts along center front edge, 2 sts in corner (mark these 102 and 104), 45, 50) sts along lower edge—101 (102, 102, 102) sts. Beg Striped Center St and Design Pat. At Row 1 (105) with C, it is marked 105.

#### CHAIN ST EMBROIDERY



With RS facing and yarn at RS of work, long of lower edge and insert hook through fabric, catch yarn and pull up a loop.



"Step 1 p.s., and make chain as follows:  
1. Beg from 1" in top of column

10, 8 to end. Beg 2 K to marked 10, 10, 11, 11, 11 in end. Beg last 2 rows 6 times more, then rep row 1 once more—10 (10, 10, 10, 10). With L, bind off. With RS facing, insert hook and yarn surface not faced, work the along side edge of front band.

**Right-hand band**

Work to correspond to left front band, working buttonhole on size 10 at 10th Row 1 and 10 sts, next 1 row. Buttonhole over 3 sts, work in one. After binding off band 10, do not flatten off. Use pins to mark center of 10 along side edge of front band. Sew garment band to ribbing at side seams. Sew on button, etc.

Delicate embroidery when contrasting colors of the yarn. We've confirmed that the colors don't run when washed in cold water.



**Medium 2 balls each**

**PLAIN KNIT NEEDLES**

Circular Plastic Cotton 2½"

In colors #4318 Sky Blue

#4319 Pink (R) and

#4320 Cornflower (C) 1

Salt marsh #4340 Faded Rose

#4349 Black (L) #4312

Canary (P) #4313 Lavender

#4314 Turquoise (H)

and #4315 Hot Pink (B)









21, 27) inc. Beg Striped Pat at Rows 11-13 at Part A and rows 105-106 (102, 109) at Part B and rows 10 (2, 2, 0), \*102, 103, 104, 105, 106 (Rows 101-104)\* to last 2 (10, 11) sts; k2 (0, 1, 1) (p1, k1) 0 (1, 1, 0) times. After row 8 (the last row) and p10 the patt ends. Contingent on established until piece measures 10 (8, 2, 0") from beg, end with a RS row.

*Shoulder*

Bind off 4 (5, 6, 7) sts at beg of next 2 rows. Disc 1 in each side every 10 rows—10 (12, 14, 16) times. Mark 1 from center. Bind off 2 sts at beg of next 2 rows. This is beg of next 2 rows. Bind off rem 21 sts.

*Warding*

Stock points.

*Chain Embroidery*

*Asym. Right Point and Slope*

Beg at right hand side of piece and working from right to left, make chain of embroidery (as shown in illustration) in each part in column in the full color sequence: 11 columns each C, D, E, F, G, H, I, J and K repeat 2 " across. Left front:

Beg at left-hand side of piece and working from left to right, make chain of embroidery in the full color sequence: 11 columns each C, D, E, F, G, H, I, J, K and L; beg from 1" across from shoulders.

*Armholes*

With RS facing, smaller needles and C, beg at right front neck and pick up and M1 (10, 14, 18) sts evenly to shoulder. Th (7, 8, 8) sts along back neck, and M1 (11, 14, 19) sts along left front neck—105 (106, 105, 110) sts. Beg with a RS row, next R1. P1 R1 and begin Pat. 10 for 11 rows. With L, bind off in pat, leaving an 8-12" tail. Set in sleeves. Set side seams above back binding. Turn sleeve seams.

*Left front seam*

With RS facing, smaller needles and C, pick up and M1 (10, 14, 18) sts along center front edge. 2 sts in center (mark these 2 sts and m10, 14, 18) sts along lower edge—81 (80, 80, 80) sts. Beg Striped Center St and Design Pat. At Row 1 (105) with C, it is marked. RS.

#### CHAIN ST EMBROIDERY



With RS facing and purl at left of neck, beg at lower edge and work back through holes, catch purl and pull up a loop.



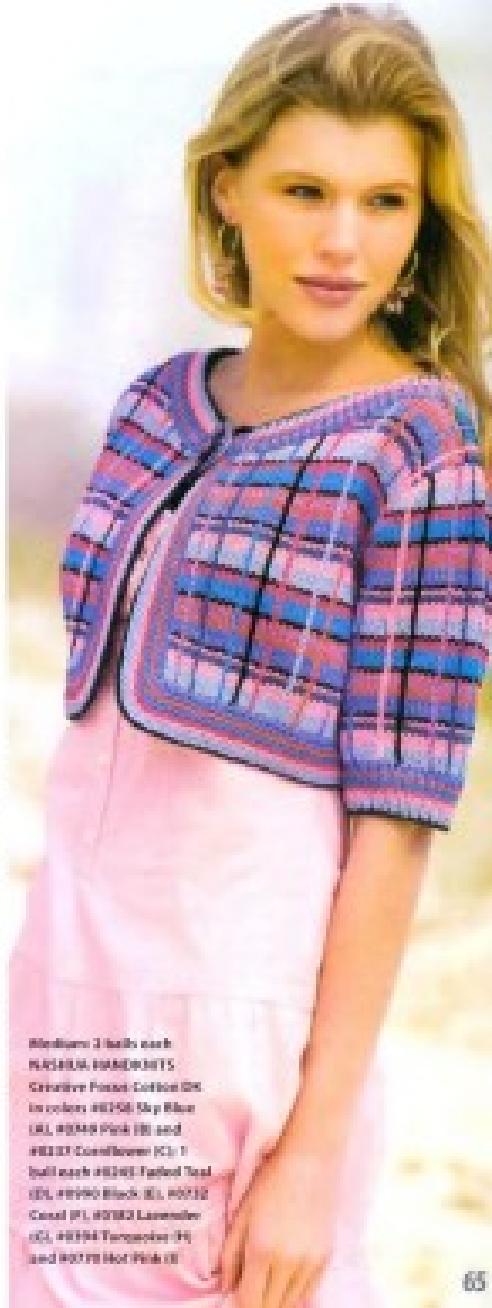
\*Slip 1 p1, and make chain 10 loops to R. Beg from 1" top of column.

10, 6 to end. Beg J K to marked m1. M1, M1, K 1 in each. Beg last 2 rows 6 times more, then rep row 1 once more—17 (18, 18, 18) sts. With L, bind off. With RS facing, overcast neck and armhole neckband, work the along side edge of front band.

*Right-hand band*

Work to correspond to left front band, working buttonhole on size R at 10th. Work for last 9 sts, work 1 row buttonhole over 3 sts, work no cast. After binding off band R1, do not flatten off. Use pins to mark center of R1 along side edge of front band. Sew garment band to ribbing at side seams. Sew on button, etc.

*Decorative embroidery* When establishing colors of the parts, Skacel advised that the colors not be too close to each other.



**Medium 2 skeins each**

**PLAIN KNIT NEEDLES**

Catona Floss Cotton DK

In colors #4318 Sky Blue

#4319 Pink (R) and

#4323 Cornflower (C)

Silk each #4340 Faded Rose

#4349 Black (L), #4312

Canal PL, #4313 Lavender

(G), #4314 Turquoise (H)

and #4315 Hot Pink (I)

Skills

See School, p. 98, for SOR.

Knit in 2 rnds (CH 15)

Row 1 (RS): purl back \* Row 2 is the just around  
the back in Row 2 for Row 1.

Crossed St st

Row 1 (RS) knit in CH back. Illustration: Row 2  
For Row 3: 1st 2 sts in CH back.

DK: 80%

Arlingay DK (row 1), 75%

Almond DK (row 2) (row 3).



# Crossed Laces

EASY



100% DK  
80% cotton  
10% polyacrylic  
L: 37" W: 21"

Medium



100% cotton  
using larger needles



Medium weight  
row 100, row 100, row 100



row 100, row 100, row 100  
row 100, row 100, row 100



row 100, row 100, row 100

Large



row 100, row 100, row 100

## Back

With smaller needles, cast on 56 (64, 70,  
76, 84) sts. Work in St st for 1" and make  
a CO loop. Change to larger needles. Knit  
row (WS) Purl, inc 6 (6, 6, 6, 6-10) evenly  
across—62 (70, 78, 86, 94) sts. Work in  
Crossed St st until piece measures 10  
(14, 16, 18, 20) in from beg, and with a  
dk size:

### Shape shoulders

Bind off 4 (5, 5, 6, 6) sts at beg of next 2  
rows. Dec 1 st each side every 2 rows—40 (45,  
47, 51) times—46 (50, 54, 58, 62) sts. Work  
even until shoulder measures 10 (12, 14, 16,  
18) in and with a dk size.

### Shape neck and shoulders

Next row (RS) bind off 4 (5, 5, 6, 6) sts,  
work until there are 46 (50, 54, 58, 62) sts on  
right needle, pass 2nd half of yarn around left  
needle edge (23, 24, 26, 27) in. work to  
end. Working back sides at same time,  
work in dk. Next row Bind off 4 (5, 5,  
6, 6, 6) in and 2nd half of yarn around left  
needle edge (23, 24, 26, 27) in. work to  
end. Working back sides at same time,  
work in dk. Next row Bind off 4 (5, 5,  
6, 6, 6) in and 2nd half of yarn around right  
needle edge (23, 24, 26, 27) in. work to  
end. Working both sides at same time, dec 1 st  
at opp neck edge every 2 rows (3 times). 43

### Front

Work as for back until shoulder measures  
10 (12, 13, 14, 15) in and with a dk size.

### Shape neck

Next row (RS) bind off 4 (5, 5, 6, 6) sts,  
work 2nd half of yarn and bind off  
corner 46 (50, 54, 58, 62) in. work to end.  
Working both sides at same time, dec 1 st  
at opp neck edge every 2 rows (3 times). 43

## ST THROUGH BACK LOOP (TBL)



Pick up right needle behind left needle and  
right loop of stitch around needle one loop...



...and knit, leaving the loop.

**NECK TIME:** when garment measures same  
length as back to shoulder, shape should  
be done by binding off at each armhole edge 4  
(5, 5, 6, 6) sts (row 4-6, 5-7, 6-8) Tunis.

### Finishing

Block pieces. Sew shoulder.

### Bustband

With dk lacey and circular needles, long as  
shoulder seam and pick up and 85 (89,  
91, 95, 98) sts evenly around neck edge.  
Place marker, join, and work in k2tog to  
2 neck. Bind off loosely in pair.

### Armhole bands

Work as for bustband, picking up 29 (35,  
38, 39, 39, 40) sts evenly around armhole  
edge.

*Note:* Inspired by the sweater "Bitter End."







Karen Smith © 1996 COULEURS  
Woolgarrett Cotton Top in color  
© 1996 Tencel













# Making Rounds

- 76 **Woolie's sweater**  
Colleen Pichler
- 78 **Sew sweet**  
Huntington Design Team
- 80 **Woolie**  
Huntington Design Team
- 83 **Marigold**  
Janetta Woodhead-Dyer
- 84 **Star delight**  
Sandra Bergren









*Nature*  
I have School in 88, the  
plain case-on and cable  
and has 27000 m worked  
out. There can be found  
and found are gathered up  
along the edge of your  
and worked from the  
  
*Bob Brown*



Информация



2020-03-03

1996-01-01



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8

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Read Full Story

These 7 and 3 (ES) have been 3 (ES), 3 (E),  
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and they were 3 (E) for this day.

中華書局影印

When I read it again on the train

10

noncompliance and CO<sub>2</sub> offset payments accounts as soon as Phase 2 begins in 2014. These Phase 2 markets consist of 146 (86) ETS (EU ETS) Member States, which since 2012 have joined Phase 2 markets (approx. 88 (55) MTC (EU ETS) Member States) based on an agreed quota system to carry over MTCU from Phase 1 markets on 1:1.425 edge up (gratuitous transfers) and a third market that (106, 70), 360 (new) come from for allowances. Phase 2 markets for beginning and end of term and begin 146 (83, 62, 348) new or from other allowances. Noncompliance and CO<sub>2</sub> offset payments accounts as soon as Phase 2 begins in 2014.

11

Four polar sets that  $W_3$  is covering and one set of edges in  $\partial W_3$ . Shaded between two shaded clusters, it is another needed triangle  $\Delta_1$  [1, 2, 3, 4, 5, 6] and it forms  $\Delta_1$  in front of edge. Four polar sets  $W_3$ ,  $\partial W_3$ , and smaller triangles, which further expand by  $\Delta_1$  [1, 2, 3, 4, 5, 6], etc. If each node (embedding) has total path cost 1 and zero, there may be other new  $\Delta_1$  [1, 2, 3, 4, 5, 6] cluster, there may be different  $\Delta_1$  [1, 2, 3, 4, 5, 6] groups—III [1, 2, 3, 4, 5, 6] and IV [1, 2, 3, 4, 5, 6].



on 13.6 m<sup>2</sup> at the end of year 2 (year = 10) (Fig. 12). At lower field density, with paper mulberries, 0.8, 1.6, 2.4, 3.2, 4.0, 4.8, 5.6, 6.4, and with a 10% error, the average number occupied (Table 2) is 9.6 for 1.6 m<sup>2</sup>, 10.4 for 2.4 m<sup>2</sup>, 11.2 for 3.2 m<sup>2</sup>, 12.0 for 4.0 m<sup>2</sup>, 12.8 for 4.8 m<sup>2</sup>, 13.6 for 5.6 m<sup>2</sup>, and 14.4 for 6.4 m<sup>2</sup>.

**Black  
White as the bone  
Shrapping  
New York scenes.**

Afternoon edgeings  
where RS facing, smaller needles, and MC  
longitudinal side seam and pick up until 100(100,  
125, 125, 125) rows on yoke, 90(90, 90, 90, 90)  
rows along yoke edge skipping 1st row in pattern  
stripes. 1 st st in front edge and 1 st st. 2nd  
row, 120(120, 120, 120, 120) rows to underarm — 160(160, 180,  
180, 180) rows. Decrease rows. Knit still with 120(120,

**S**oft colors, dark shaping, and an off-white stitch pattern combine for a sophisticated look that is perfect for summer dressing. The pale, gently curving neckline is the classic sort of gentle shawl collar on a jacket.

Designed by  
Foster's Design Team

Small & Smith PLLC  
Seattle Disciplinary Committee  
in case of Grievance (GRC) and  
Ethical Complaints (EC)

## Materials

Yarn School #5, 100% SWFT long-hair cation, cable caron, single strand for back; backward or J-Crochet crocheted in two parts back and forth in rows. (Directions are beyond off, then please see its one-on-one chart underneath.) If you are having trouble keeping the gauge edges of Chart A firm, try knitting these rows with smaller needles. #10 (2mm) is not specified, which suits SWFT.



Chart A  
100% SWFT  
Cable Caron  
Fingering  
Yarn  
Chart B  
100% SWFT  
Cable Caron  
Fingering  
Yarn

Row	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	7710	7711	7712	7713	7714	7715	7716	7717	7718	7719	7720	7721	7722	7723	7724	7725	7726	7727	7728	7729	7730	7731	7732	7733	7734	7735	7736	7737	7738	7739	7740	7741	7742	7743	7744	7745	7746	7747	7748	7749	7750	7751	7752	7753	7754	7755	7756	7757	7758	7759	7760	7761	7762	7763	7764	7765	7766	7767	7768	7769	7770	7771	7772	7773	7774	7775	7776	7777	7778	7779	77710	77711	77712	77713	77714	77715	77716	77717	77718	77719	77720	77721	77722	77723	77724	77725	77726	77727	77728	77729	77730	77731	77732	77733	77734	77735	77736	77737	77738	77739	77740	77741	77742	77743	77744	77745	77746	77747	77748	77749	77750	77751	77752	77753	77754	77755	77756	77757	77758	77759	77760	77761	77762	77763	77764	77765	77766	77767	77768	77769	77770	77771	77772	77773	77774	77775	77776	77777	77778	77779	777710	777711	777712	777713	777714	777715	777716	777717	777718	777719	777720	777721	777722	777723	777724	777725	777726	777727	777728	777729	777730	777731	777732	777733	777734	777735	777736	777737	777738	777739	777740	777741	777742	777743	777744	777745	777746	777747	777748	777749	777750	777751	777752	777753	777754	777755	777756	777757	777758	777759	777760	777761	777762	777763	777764	777765	777766	777767	777768	777769	777770	777771	777772	777773	777774	777775	777776	777777	777778	777779	7777710	7777711	7777712	7777713	7777714	7777715	7777716	7777717	7777718	7777719	7777720	7777721	7777722	7777723	7777724	7777725	7777726	7777727	7777728	7777729	7777730	7777731	7777732	7777733	7777734	7777735	7777736	7777737	7777738	7777739	7777740	7777741	7777742	7777743	7777744	7777745	7777746	7777747	7777748	7777749	7777750	7777751	7777752	7777753	7777754	7777755	7777756	7777757	7777758	7777759	7777760	7777761	7777762	7777763	7777764	7777765	7777766	7777767	7777768	7777769	7777770	7777771	7777772	7777773	7777774	7777775	7777776	7777777	7777778	7777779	77777710	77777711	77777712	77777713	77777714	77777715	77777716	77777717	77777718	77777719	77777720	77777721	77777722	77777723	77777724	77777725	77777726	77777727	77777728	77777729	77777730	77777731	77777732	77777733	77777734	77777735	77777736	77777737	77777738	77777739	77777740	77777741	77777742	77777743	77777744	77777745	77777746	77777747	77777748	77777749	77777750	77777751	77777752	77777753	77777754	77777755	77777756	77777757	77777758	77777759	77777760	77777761	77777762	77777763	77777764	77777765	77777766	77777767	77777768	77777769	77777770	77777771	77777772	77777773	77777774	77777775	77777776	77777777	77777778	77777779	777777710	777777711	777777712	777777713	777777714	777777715	777777716	777777717	777777718	777777719	777777720	777777721	777777722	777777723	777777724	777777725	777777726	777777727	777777728	777777729	777777730	777777731	777777732	777777733	777777734	777777735	777777736	777777737	777777738	777777739	777777740	777777741	777777742	777777743	777777744	777777745	777777746	777777747	777777748	777777749	777777750	777777751	777777752	777777753	777777754	777777755	777777756	777777757	777777758	777777759	777777760	777777761	777777762	777777763	777777764	777777765	777777766	777777767	777777768	777777769	777777770	777777771	777777772	777777773	777777774	777777775	777777776	777777777	777777778	777777779	7777777710	7777777711	7777777712	7777777713	7777777714	7777777715	7777777716	7777777717	7777777718	7777777719	7777777720	7777777721	7777777722	7777777723	7777777724	7777777725	7777777726	7777777727	7777777728	7777777729	7777777730	7777777731	7777777732	7777777733	7777777734	7777777735	7777777736	7777777737	7777777738	7777777739	7777777740	7777777741	7777777742	7777777743	7777777744	7777777745	7777777746	7777777747	7777777748	7777777749	7777777750	7777777751	7777777752	7777777753	7777777754	7777777755	7777777756	7777777757	7777777758	7777777759	7777777760	7777777761	7777777762	7777777763	7777777764	7777777765	7777777766	7777777767	7777777768	7777777769	7777777770	7777777771	7777777772	7777777773	7777777774	7777777775	7777777776	7777777777	7777777778	7777777779	777





## LACE DROPS



Decorative lace drops in chain stitch  
embroidery make an interesting motif  
to add variety to the body of the dress.  
Refer to page 42 for details.



## BLOOMS













**Notes:**  
1 See Sketch p. 95  
for size and shape.  
2 Chain is worked  
from the top down.



#### CHAIN STITCH (CH)



#### INTERMEDIATE



diagonal

100% COTTON  
100 g, 100 m, 400 g  
100% COTTON, 100 g, 100 m, 400 g



vertical



horizontal



row after R



row after L



diagonal  
+ 1 row

# Marigold

#### Dress

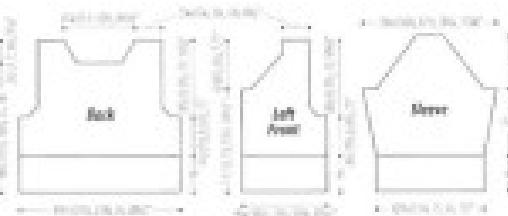
Cut out 160 (300, 320, 360, 380, 420) cm.  
Please make joins and ends in rows as follows:

**Chart A (Row 1-7):** 100, 100-105, 105-110, 110-115, 115-120, 120-125, 125-130, 130-135, 135-140, 140-145, 145-150, 150-155, 155-160, 160-165, 165-170, 170-175, 175-180, 180-185, 185-190, 190-195, 195-200, 200-205, 205-210, 210-215, 215-220, 220-225, 225-230, 230-235, 235-240, 240-245, 245-250, 250-255, 255-260, 260-265, 265-270, 270-275, 275-280, 280-285, 285-290, 290-295, 295-300, 300-305, 305-310, 310-315, 315-320, 320-325, 325-330, 330-335, 335-340, 340-345, 345-350, 350-355, 355-360, 360-365, 365-370, 370-375, 375-380, 380-385, 385-390, 390-395, 395-400, 400-405, 405-410, 410-415, 415-420, 420-425, 425-430, 430-435, 435-440, 440-445, 445-450, 450-455, 455-460, 460-465, 465-470, 470-475, 475-480, 480-485, 485-490, 490-495, 495-500, 500-505, 505-510, 510-515, 515-520, 520-525, 525-530, 530-535, 535-540, 540-545, 545-550, 550-555, 555-560, 560-565, 565-570, 570-575, 575-580, 580-585, 585-590, 590-595, 595-600, 600-605, 605-610, 610-615, 615-620, 620-625, 625-630, 630-635, 635-640, 640-645, 645-650, 650-655, 655-660, 660-665, 665-670, 670-675, 675-680, 680-685, 685-690, 690-695, 695-700, 700-705, 705-710, 710-715, 715-720, 720-725, 725-730, 730-735, 735-740, 740-745, 745-750, 750-755, 755-760, 760-765, 765-770, 770-775, 775-780, 780-785, 785-790, 790-795, 795-800, 800-805, 805-810, 810-815, 815-820, 820-825, 825-830, 830-835, 835-840, 840-845, 845-850, 850-855, 855-860, 860-865, 865-870, 870-875, 875-880, 880-885, 885-890, 890-895, 895-900, 900-905, 905-910, 910-915, 915-920, 920-925, 925-930, 930-935, 935-940, 940-945, 945-950, 950-955, 955-960, 960-965, 965-970, 970-975, 975-980, 980-985, 985-990, 990-995, 995-1000, 1000-1005, 1005-1010, 1010-1015, 1015-1020, 1020-1025, 1025-1030, 1030-1035, 1035-1040, 1040-1045, 1045-1050, 1050-1055, 1055-1060, 1060-1065, 1065-1070, 1070-1075, 1075-1080, 1080-1085, 1085-1090, 1090-1095, 1095-1100, 1100-1105, 1105-1110, 1110-1115, 1115-1120, 1120-1125, 1125-1130, 1130-1135, 1135-1140, 1140-1145, 1145-1150, 1150-1155, 1155-1160, 1160-1165, 1165-1170, 1170-1175, 1175-1180, 1180-1185, 1185-1190, 1190-1195, 1195-1200, 1200-1205, 1205-1210, 1210-1215, 1215-1220, 1220-1225, 1225-1230, 1230-1235, 1235-1240, 1240-1245, 1245-1250, 1250-1255, 1255-1260, 1260-1265, 1265-1270, 1270-1275, 1275-1280, 1280-1285, 1285-1290, 1290-1295, 1295-1300, 1300-1305, 1305-1310, 1310-1315, 1315-1320, 1320-1325, 1325-1330, 1330-1335, 1335-1340, 1340-1345, 1345-1350, 1350-1355, 1355-1360, 1360-1365, 1365-1370, 1370-1375, 1375-1380, 1380-1385, 1385-1390, 1390-1395, 1395-1400, 1400-1405, 1405-1410, 1410-1415, 1415-1420, 1420-1425, 1425-1430, 1430-1435, 1435-1440, 1440-1445, 1445-1450, 1450-1455, 1455-1460, 1460-1465, 1465-1470, 1470-1475, 1475-1480, 1480-1485, 1485-1490, 1490-1495, 1495-1500, 1500-1505, 1505-1510, 1510-1515, 1515-1520, 1520-1525, 1525-1530, 1530-1535, 1535-1540, 1540-1545, 1545-1550, 1550-1555, 1555-1560, 1560-1565, 1565-1570, 1570-1575, 1575-1580, 1580-1585, 1585-1590, 1590-1595, 1595-1600, 1600-1605, 1605-1610, 1610-1615, 1615-1620, 1620-1625, 1625-1630, 1630-1635, 1635-1640, 1640-1645, 1645-1650, 1650-1655, 1655-1660, 1660-1665, 1665-1670, 1670-1675, 1675-1680, 1680-1685, 1685-1690, 1690-1695, 1695-1700, 1700-1705, 1705-1710, 1710-1715, 1715-1720, 1720-1725, 1725-1730, 1730-1735, 1735-1740, 1740-1745, 1745-1750, 1750-1755, 1755-1760, 1760-1765, 1765-1770, 1770-1775, 1775-1780, 1780-1785, 1785-1790, 1790-1795, 1795-1800, 1800-1805, 1805-1810, 1810-1815, 1815-1820, 1820-1825, 1825-1830, 1830-1835, 1835-1840, 1840-1845, 1845-1850, 1850-1855, 1855-1860, 1860-1865, 1865-1870, 1870-1875, 1875-1880, 1880-1885, 1885-1890, 1890-1895, 1895-1900, 1900-1905, 1905-1910, 1910-1915, 1915-1920, 1920-1925, 1925-1930, 1930-1935, 1935-1940, 1940-1945, 1945-1950, 1950-1955, 1955-1960, 1960-1965, 1965-1970, 1970-1975, 1975-1980, 1980-1985, 1985-1990, 1990-1995, 1995-2000, 2000-2005, 2005-2010, 2010-2015, 2015-2020, 2020-2025, 2025-2030, 2030-2035, 2035-2040, 2040-2045, 2045-2050, 2050-2055, 2055-2060, 2060-2065, 2065-2070, 2070-2075, 2075-2080, 2080-2085, 2085-2090, 2090-2095, 2095-2100, 2100-2105, 2105-2110, 2110-2115, 2115-2120, 2120-2125, 2125-2130, 2130-2135, 2135-2140, 2140-2145, 2145-2150, 2150-2155, 2155-2160, 2160-2165, 2165-2170, 2170-2175, 2175-2180, 2180-2185, 2185-2190, 2190-2195, 2195-2200, 2200-2205, 2205-2210, 2210-2215, 2215-2220, 2220-2225, 2225-2230, 2230-2235, 2235-2240, 2240-2245, 2245-2250, 2250-2255, 2255-2260, 2260-2265, 2265-2270, 2270-2275, 2275-2280, 2280-2285, 2285-2290, 2290-2295, 2295-2300, 2300-2305, 2305-2310, 2310-2315, 2315-2320, 2320-2325, 2325-2330, 2330-2335, 2335-2340, 2340-2345, 2345-2350, 2350-2355, 2355-2360, 2360-2365, 2365-2370, 2370-2375, 2375-2380, 2380-2385, 2385-2390, 2390-2395, 2395-2400, 2400-2405, 2405-2410, 2410-2415, 2415-2420, 2420-2425, 2425-2430, 2430-2435, 2435-2440, 2440-2445, 2445-2450, 2450-2455, 2455-2460, 2460-2465, 2465-2470, 2470-2475, 2475-2480, 2480-2485, 2485-2490, 2490-2495, 2495-2500, 2500-2505, 2505-2510, 2510-2515, 2515-2520, 2520-2525, 2525-2530, 2530-2535, 2535-2540, 2540-2545, 2545-2550, 2550-2555, 2555-2560, 2560-2565, 2565-2570, 2570-2575, 2575-2580, 2580-2585, 2585-2590, 2590-2595, 2595-2600, 2600-2605, 2605-2610, 2610-2615, 2615-2620, 2620-2625, 2625-2630, 2630-2635, 2635-2640, 2640-2645, 2645-2650, 2650-2655, 2655-2660, 2660-2665, 2665-2670, 2670-2675, 2675-2680, 2680-2685, 2685-2690, 2690-2695, 2695-2700, 2700-2705, 2705-2710, 2710-2715, 2715-2720, 2720-2725, 2725-2730, 2730-2735, 2735-2740, 2740-2745, 2745-2750, 2750-2755, 2755-2760, 2760-2765, 2765-2770, 2770-2775, 2775-2780, 2780-2785, 2785-2790, 2790-2795, 2795-2800, 2800-2805, 2805-2810, 2810-2815, 2815-2820, 2820-2825, 2825-2830, 2830-2835, 2835-2840, 2840-2845, 2845-2850, 2850-2855, 2855-2860, 2860-2865, 2865-2870, 2870-2875, 2875-2880, 2880-2885, 2885-2890, 2890-2895, 2895-2900, 2900-2905, 2905-2910, 2910-2915, 2915-2920, 2920-2925, 2925-2930, 2930-2935, 2935-2940, 2940-2945, 2945-2950, 2950-2955, 2955-2960, 2960-2965, 2965-2970, 2970-2975, 2975-2980, 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5255-5260, 5260-5265, 5265-5270, 5270-5275, 5275-5280, 5280-5285, 5285-5290, 5290-5295, 5295-5300, 5300-5305, 5305-5310, 5310-5315, 5315-5320, 5320-5325, 5325-5330, 5330-5335, 5335-5340, 5340-53

**Prize:**  
Lanier School of Art, Inc.  
1 needle book gift

#### Crown St Pat

**LEVEL:** EASY  
**Skills:** St Pat, Basic St Pat  
**Yarn:** #4 Worsted, 1 skein  
#10, "H," you, top from "C" and  
#10, "H," "with just  
one twist." (Stopper from  
#10 needle, #10 garter  
stitch, repeat #10 from  
#10 needle, #10, #10, #10,  
#10 through #10, top  
from "C," and #10. Repeat #10-#10  
Basic Repetition, 1-10 times  
Crown St Pat.



Inspired by a wavy stitch and the color of a royal blouse, this cardigan is anything but common. Flirty combination bands add to a soft look, and crown stitch details of yellow, cuff, and hem are the perfect finish.

Designed by  
Krailey's Design Team

# Vanda

#### Back

Cast on 80 (87, 95, 111, 127) sts. Work Crown St Pat for 10 rows. Work in 1x1 rib until piece measures 8 1/2 (9 1/2, 10, 10 1/2, 11 1/2) inches long, end with a RS row. Shape shoulders:

Bind off 5 (6, 8, 10, 12) sts at beginning of next 2 rows. Dec 1 st of each side every 10 rows 3 (3, 4, 6, 12) times—67 (74, 75, 81, 88) sts. Work even until armhole measures 6 (6, 6 1/2, 7, 7 1/2) and with a RS row.

#### Shape neck

Bind off 8 (10, 12, 13, 15, 20) sts at beginning of next 2 rows. Dec 1 st of each side every 10 rows 3 (3, 4, 6, 12) times—60 (67, 73, 79, 85) sts. Work even until neckline measures 6 (6, 6 1/2, 7, 7 1/2) and with a RS row.

#### Place on Pad!

#### Left Front

Cast on 40 (47, 53, 57, 63) sts. Work in 1x1 rib until piece measures same length as back to shoulder, end with a RS row. Shape shoulders at beginning of 10 rows only as for back—33 (34, 35, 36, 37) sts. Work even until armhole measures 6 (6, 6 1/2, 6 1/2, 7, 7 1/2), end with a RS row. Shape neck:

Bind off 5 (6, 7, 8, 9, 10) sts, p 1 row. Dec 1 st of each of every 10 rows 1 (1, 2, 3, 4, 5) times—25 (23, 21, 20, 19) sts. Work even until neckline measures same length as back to shoulder. Place on model.

#### Right Front

Work as for left front, reversing armhole and neck shaping. Shape armhole at beginning of 10 rows only as for back.

of 10% less and end of RS rows. Shape neck at beginning of 10 rows.

#### Shoulders

Cast on 50 (57, 64, 72, 79) sts. Work Crown St Pat for 10 rows. Bind with a RS row. In Sc st, inc 1 st each side every 10 rows 6 times. Then every 10% less rows—16 (17, 19, 24, 29) ps. Work even until piece measures 10 1/2 more long, and with a RS row. Shape neck:

Bind off 5 (6, 7, 8, 9) sts at beginning of next 2 rows. Dec 1 st of each side every 10 rows 10 (10, 11, 12, 13) times. Work 1 row even. Bind off rem 10 (14, 15, 16, 17) sts.

#### Finishing

Weave in ends. Join shoulders, using 3 needles bind off.

#### Neckband

With RS facing, beg at right front neck edge and pick up and knit 10 (10, 10, 10, 10) sts in 1x1 rib. Knit 10 (10, 10, 10, 10) sts along back neck, and 20 (20, 20, 20, 20) sts along left front neck—50 (53, 56, 57, 57) sts. Work rows 1-10 of Crown St Pat, then work rows 1-8 once more. Bind off 10 times.

#### Button band

With RS facing, pick up and knit 10 (10, 10, 10) sts evenly along left front edge. 8 Rows. Bind off 10 times.

#### Armhole band

Work as for shoulder band, working buttonholes on last 10% row as full buttonhole row (10/10, 10/10, 10/10, 10/10, 10/10). Let no sleeves have side and sleeve seams. Sew on buttons.

#### CROWN STITCH



Row 1 (R): "With just one loop, knit 10 (10, 10, 10, 10) sts."



Row 2 (R): "With just one loop, knit 10 (10, 10, 10, 10) sts."



...when fully stretched, it needs...



...10 (10, 10, 10) ps, p 10 through 10 loops from 1 end.



Completed Crown Stitch (ps 10)

#### Medium 5 Books LOOMY'S LACES

Green Line Illustrated by artist Vickie





10-DAY COASTAL WEDDING DR. R. HARVEY  
Malibu, California **MARK** Harvey



## Specifications: At a Glance

Use the charts and guides below to make educated decisions about your fitness needs, goals, current state, and future options.

## Understanding pattern specifications

<b>INTERMEDIATE</b>	<b>Answers</b>
	<b>10</b> Include one iteration of each book cover pattern.
	<b>String</b>
	<b>German assessment</b> Circle A, B and C lines on the first page.
	<b>Shapes</b> The number of shapes and how you count in 'Shapes' is checked in greyed.
	<b>Handwriting</b> and accuracy in pencil
	<b>Handwriting</b> and accuracy in pencil
	<b>Handwriting</b> and accuracy in pencil
	<b>Handwriting</b> and accuracy in pencil
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	<b>Handwriting</b> and accuracy in pencil
	<b>Handwriting</b> and accuracy in pencil

**Sizing:** Please measure the tallest part of your waistline to find your size.

8



[View Details](#)



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www.mheducation.com



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## Measuring

- A RunChart
  - B Body length
  - C Center back to cuff  
lengths



#### **Needles/Hooks**

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#### **Equivalent weight**

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## Conversion chart

Contaminant	Conc.	Units
proto	0.005	ppm
leach	1.34	ppm
residue	250	ppm
matrix	0.1	ppm
parts	0.1	ppm

# Knitter's School

## beginner basics

### INTRODUCTION

#### KNITTING TERM



1 Start with a slip knot on left needle (the Cast-on). Insert right needle into leftmost loop from back. Wrap yarn around right needle twice.



2 Bring yarn through clockwise, forming a loop or right needle. Insert left needle under loop and slip off right needle (the additional catch cast on).



Repeat right needle into the last loop on left needle as it to the left (a pink loop) and transfer it to the left needle as an loop. Repeat step 2 for each additional cast on.

### ROW



1 Hold yarn in front of work, insert right needle into stitch on left needle from front to back.



2 Bring yarn between needles and over right needle.



3 Bring yarn through loop with right needle. Pull each other needle.



Other stitch completed.

### ROUND



1 Hold yarn in front of work, insert right needle into stitch from front to back.



2 Bring pink over right needle from front to back.



3 Bring yarn through back with right needle. Pull each off left needle. Repeat steps 1-3.

### JOIN OFF AND TEASE



1 Knit 2 rows less 20 stiches.  
2 With left needle, pass first stitch on right needle over second stitch (knit) and off needle. 1 stitch bound off (not drawing).



3 From 1 more stitch at first free stitchwork around.  
Repeat steps 1-2  
When no loops are on right needle, break yarn and pull tail of yarn through loops to form a live (knit) off.



Break Steps 1-2 at first off (knit) edge, just the stitches instead of both together.



Break knit-off and only 1 stitch remains on right needle. If this is the last stitch of a row, cut yarn and leave off which is shown above. Otherwise, this is the first stitch of the next row (no knitting).

## abbreviations

### KNITTING

knit (knitwise)

knit longitudinal

knit (longitudinal)

knit (crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

### KNITTED

knit (knitwise/knitting)

knit (longitudinal)

left (left hand)

overhand

over (over one, over 2, over 3, etc.)

overcast (overcast)

overcast (overcast)

overhand

overhand

overhand (overhand)

overhand (overhand)

overhand (overhand)

### KNITTING

knit (knitwise/knitting)

knit (longitudinal)

knit (crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

### KNITTING

knit (knitwise/knitting)

knit (longitudinal)

knit (crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

knit (woven longitudinal)

knit (woven crosswise)

knit (woven)

## working from charts

Charts are graphs or grids of squares that represent the right side of knitted fabric. They show how each stitch and the subsequent row relate to one another.

Knitting patterns are built using charts. They give instructions for what to do in each square or cluster of squares.

The pattern provides a special nomenclature for using the chartwork like this. The numbers along the sides of charts indicate the rows. A number on the right side means a rightwise row that is worked leftward from the chart. A number on the left means a wrongwise row that is worked rightward. These mean -stitches

-in -directions differently. In -among rows-, they may not indicate this if the pattern is worked bidirectionally. All rows are rightwise rows and worked from right to left. Right rows reduce the graph requirement greatly. These set off a group of stitches that are repeated across a row. This begins at the edge of a line or where the pattern is indicated for the repeated row path across the second line. Thereupon the situation between the repeat lines is always either a stepped or a flat section.

The sizes of a pattern are often listed with beginning and ending edges on the chart. The counts having to do with each repeat regularly.

# instructions

• 250 - 50P  
• 50PPO - 50PPO  
• MAIN COLOR & PURPLE - 50P

## STEP 1

### A left-slanting single decrease.



1 Slip 2 stitches separately through needles as if to knit.



2 Slip left needle and these 2 stitches from left to right and knit them together. 1 less loop.



The result is a left-slanting decrease.

## STEP 2

### A left-slanting single increase.



1 Slip 2 stitches separately to right according to how.



2 Slip these 2 stitches back onto left needle. Insert right needle through these back loops, into the second stitch and then knit it. And slip the 2 stitches to right needle.



3 Pull these together. 3 stitches become 1.



The result is a left-slanting increase.

## STEP 3

### A centered double decrease worked on the wrong side.



1 Slip 2 stitches separately to right needle as if to knit.



2 Slip these 2 stitches back onto left needle. Insert right needle through these back loops, into the second stitch and then knit it. And slip the 2 stitches to right needle.



3 Pull these together.



4 Pull 2 slipped stitches over just one and off right needle. 3 needles become 1. On the right side, the center stitch is on top.

## STEP 4, 5, 6, 7, 8, 9, 10, 11, 12

### A centered double decrease.



1 Slip 2 stitches separately to right needle as if to knit.



2 Pull these together.



3 Pull 2 slipped stitches over last, push and off right needle. 3 needles become 1. Pull front stitch passing top.



The result is a centered double decrease.

## BOARD 1: LEFT-KNIT

A single increase or instruction doesn't specify, use R/F/kn, which left = right-slanting.)



For right-slanting increase (R/SI), insert left needle into back of back needle, round between last 2 loops knitted, and knit which on left needle. Right knitting should be working into front part, back to frontwards.



It is a right-slanting increasing (R/SI) when left needle from front to back under round between last 2 loops knitted and knit which on left needle first, passing front by working into front part, back to frontwards.



For a left-slanting increase (L/SI), insert left needle from front to back under round between last 2 loops knitted and knit which on left needle first, passing front by working into front part, back to frontwards.



A left-slanting-decrease (L/DI), 1 stitch leftmost. 2 leftmost 2 stitches together. If leftmost 2 stitches pass over the following 2 stitches, become 1, the right stitch is on top.

The result is a left-slanting decrease.

The result is a right-slanting decrease.

The result is a right-slanting increase.

For a left-slanting increase (L/SI) work as for R/F/kn, right, and vice versa.

## Yarns

P-10 Soft Sappho DK-Debutte 50% alpaca  
50% cotton, 1 lbs (160g), 1000 yards

P-14 Modesto Chubby 100% pure merino  
wool, 1 lbs (160g), 1000 yards

P-15 Twisted Stone 100% merino  
cotton mix, 1 lbs (160g), 1000 yards

P-16 Mountain Man 100% wool,  
100% alpaca, 1 lbs (160g), 1000 yards

P-17 Indigo-Dye weight 100% baby  
cotton mix, 1 lbs (160g), 1000 yards

P-18 Melodic Yarn Intermediate 50%  
polyester, 50% pure, 100% cotton, 1 lbs  
(160g), 1000 yards

P-19 RYC 100% acrylic, 100% cot-  
ton, 1 lbs (160g), 1000 yards

P-20 DreamFiber 50% 100% virgin cotton  
and 50% silk, 1 lbs (160g), 1000 yards

P-21 New Jersey Knitwear Cotton 100%  
cotton, 100% mercerized, 100% cot-  
ton

P-22 Double Yarn 100% Mercerized  
cotton, 1 lbs (160g), 1000 yards

P-23 Disney Mickey Mouse 100%  
merino wool, 100% cotton, 100% cot-  
ton, 1 lbs (160g), 1000 yards

P-24 Nekton Paradise Lycra Yarn  
Cotton 50% 100% lycra mercerized cotton,  
1 lbs (160g), 1000 yards

P-25 Sandstone Wool 100% mer-  
ino, 100% alpaca, 100% cot-  
ton

P-26 Silver Sheep Company, Inc. Cotton  
Merino wool 50%, 25% cotton and  
25% alpaca, 1 lbs (160g)

P-27 Siberian Forest 100% merino  
wool, 1 lbs (160g), 1000 yards

P-28 Siberian Alpine 100% merino  
wool, 1 lbs (160g), 1000 yards

P-29 Sheep Selection Merino Super 10  
100% merino, 100% merino, 1 lbs (160g), 1000  
yards

P-30 100% Lambs' Wool 100% merino  
wool, 1 lbs (160g), 1000 yards

## Yarn weight categories

### Fine Weight

Super Fine	Fine	Light	Medium	Dk Light	Dk Medium

### Abbreviated

Sock Sport Baby	Spun Baby	Wt Light Normal	Wool Alpaca Silk	Denier Dk Silk	Denier Dk Silk
21 sts. 10 g. 11 m.	21 sts. 10 g. 11 m.	21 sts. 10 g. 11 m.	Wt 10 g. 20 m.	12 den. 10 g. 15 m.	10 den. 10 g. 10 m.

### Machine Knit Gauge Range Yards/Meters

21 sts. 10 g. 11 m.	21 sts. 10 g. 11 m.	21 sts. 10 g. 11 m.	Wt 10 g. 20 m.	12 den. 10 g. 15 m.	10 den. 10 g. 10 m.
10 11 m.	10 11 m.	10 11 m.	10 20 m.	10 15 m.	10 10 m.

### Recommended needle (mm/cm)

2.25 mm 10	3.25 mm 12	3.75 mm 15	4.5 mm 18	5.5 mm 21	6 mm 23 and larger
12.5 mm 4.9 mm	10 mm 4.1 mm	9.5 mm 3.7 mm	8.5 mm 3.3 mm	7 mm 2.8 mm	6 mm 2.4 mm

### Recommended needle (US)

1 to 3	1 to 5	5 to 7	7 to 9	9 to 11	11 and larger
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Leave the thickness and thickness 100% wool gauge over 100% or thicker  
Gauge that come with the information you can find in an appropriate book.  
These weights have only been commonly used gauge numbers listed in specific paragraphs.

## Knitting Techniques

P-29 Sheep Selection Merino Super 10  
100% merino, 100% merino, 1 lbs (160g), 1000  
yards

P-30 100% Lambs' Wool 100% merino  
wool, 1 lbs (160g), 1000 yards

P-25 Sandstone Wool 100% mer-  
ino, 100% alpaca, 100% cot-  
ton

P-26 Silver Sheep Company, Inc. Cotton  
Merino wool 50%, 25% cotton and  
25% alpaca, 1 lbs (160g)

P-27 Siberian Forest 100% merino  
wool, 1 lbs (160g), 1000 yards

P-28 Siberian Alpine 100% merino  
wool, 1 lbs (160g), 1000 yards

P-29 Sheep Selection Merino Super 10  
100% merino, 100% merino, 1 lbs (160g), 1000  
yards

P-30 100% Lambs' Wool 100% merino  
wool, 1 lbs (160g), 1000 yards

P-12 Imperial Yarn Baby 100% merino  
wool, 1 lbs (160g), 1000 yards

P-13 Laura's Lambs' Wool 100% merino  
wool, 1 lbs (160g), 1000 yards

P-14 LittlePaws Baby Cotton 100%  
merino cotton, 1 lbs (160g), 1000 yards

P-15 Lam's Lambs' Wool 100% merino  
wool, 1 lbs (160g), 1000 yards

P-16 Plymouth Craft Yarns Super 100%  
merino, 100% merino, 1 lbs (160g), 1000  
yards

P-17 KnitWits Big Soft Super 100% merino  
wool, 1 lbs (160g), 1000 yards

**CABLE CAST-ON**  
**+ TUBULAR HEAD-ON • CHAIN  
 CAST-ON • HALF DOUBLE  
 CROCHET • LONG-TAIL CAST-ON**

**CABLE CAST-ON** A easy method to control when adding stitches within the work.



1-2 Hold all the loops. 1 over 1st Knit Cast-On in Beginner Basics.



3 Insert left needle to loop and slip loop off right needle. One additional stitch added.



4 Insert right needle between the last stitches, twist this position, insert a knit and repeat Step 3 for each additional stitch.

**TUBULAR RIBBING**



1 Hold your knitting needles in front of you, leaving a long tail of yarn and thread it on a blunt sewing needle. Attaching the first stitch is a little trick: bring your through the end of the previous ribbing needle. 2 Take blunt needle behind tail which between first 2 needles, and through



3 Insert your blunt needle in front of your rightmost of 2 ribbing needles, bring your through next stitch as directed. Insert new tail on knitting needles.



4 Take blunt needle in front of cast-on and through last stitch as directed. Insert new tail on knitting needles.



5 Bring your through cast-on tail of previous ribbing needle. Repeat Steps 1-4. Repeat several

**CROCHET CAST-ON**

A temporary variation.



1 With crocheted hook and waste yarn, loosely chain the number of stitches needed plus a few extra chains. Cut yarn.

2 Hold needle and waste yarn, pick up and hold 1 stitch over the back (part) loops of the first chain. (Notice, holding 1 stitch over each chain until you have the required number of loops.) Insert hook into remaining chain.



3 Insert hook into a stitch, catch yarn and pull up a loop of chain 2 passes across a half double crochet.



4 Then cast about how many more loops as you like. Catch yarn and pull through stitch only. 1 loop at time.

**LONG-TAIL CAST-ON**



Make a slight bow for the initial stitch, at a distance from the rest of the yarn, allowing about 10" for each needle tail (see fig.).

1 Bring yarn between fingers of left hand and wrap around the fingers of right hand.



2 Bring left hand and right fingers between thumbs, bringing in left in, on thumb side, left around on finger side. Open thumb and fingers and stretch them outwards.



3 Wrap tail of right hand around the index finger of left hand.



4 Wrap tail of left hand around the index finger of right hand.



5 Bring needle down, forming a loop around thumb.

6 Bring needle under front strand of thumb loop.



7 Slip thumb out of its loop, and use thumb to adjust tension on the new strand (see diagram).

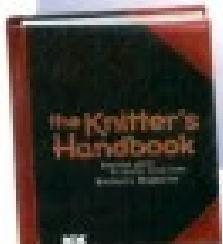


8 Insert right needle into the loop and draw it through the loop.

9 ...and bringing it under the base of thumb loop.



10 Draw string tight on both sides.



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# Knitter's School

## beginner basics

### INTRODUCTION

#### KNIT CLOTH



1 Hold needles diagonally; left needle has front loop, right needle has back loop. Wrap yarn around right needle.



2 Bring yarn through diagonal, forming a loop on right needle.  
3 Insert left needle under loop and slip off right needle (the additional stitch cast on).



4 Insert right needle into the last loop on left needle as if to knit (a purl) and transfer it to the left needle as an loop. Repeat steps 3 & 4 for each additional stitch.



1 Bring yarn in front of needle, insert right needle into stitch on left needle from front to back.



2 Bring yarn between needles and over right needle.



3 Bring yarn through back with right needle. Pull each stitch loosely.



4 Bring right needle over left needle. Repeat steps 1-4.

### FULL



1 Bring yarn in front of needle, insert right needle into stitch from back to front.



2 Bring yarn over right needle from front to back.



3 Bring yarn through back with right needle. Pull each left needle. Repeat steps 1-3.

### JOIN OFF AND TEAR IT



1 Cut 2 ends (at 20 mm).  
2 With left needle, pass first stitch on right needle over second stitch (knit) and off needle. 1 stitch bound off (not drawing).



3 From 2 more stitch  
at Pass first stitch over second.  
Repeat steps 1-2  
when 1st loop is on right needle, break  
yarn and pull tail of yarn through loop to  
form (overcast off).



Break Steps 1-2 at last off (knit)  
stage, just the stitches instead of both  
yarns.



Break last-off and only 1 stitch remains  
on right needle. If this is the last stitch  
of a row, cut yarn and leave off which an  
arrow above. Otherwise, this is the first  
stitch of the next row (no of breaking).

## abbreviations

ABBREVIATION	MEANING
cast on	beginning a row
beg beginning	beginning of row
CO casting on	beginning a row
con continental	beginning a row
con call needle	beginning a row
con continental (long)	beginning a row
dec decrease	decreasing a row
dec double pointed needles	decreasing a row
dec increasing	increasing a row
g garter	garter stitch

### KNITTED

inc (increase)	beginning a row

### PURLED

dec (decrease)	beginning a row

## working from charts

Charts are graphs or grids of squares that represent the right side of knitted fabric. They show how each stitch and the subsequent row are worked.

### KNITTING CHARTS

The pattern provides a special nomenclature for using the charted row. The numbers along the sides of charts indicate the rows. A number on the right side means a right row (or a row worked from the right). A number on the left means a wrong row (or one that is worked rightwise). These mean -stitches

-in -direction differently. In a wrong row, the day not indicate that the direction is established (but all rows are right-side rows and worked from right to left). Right rows follow the graphed repeat. These set off a group of stitches that are repeated across a row. This begins at the edge of a row or where the pattern

is indicated for the repeated row path across the second line. The direction of the stitches between the repeat lines is always from right (or left) to left (or right). The edges of a pattern are often labeled with beginning and ending symbols on the chart. The symbol facing to the right means

# instructions

• 250 - 50P  
• 50PPO - 50PPO  
• MAIN COLOR & PURPLE - 50P

## STEP 1

### A left-slanting single decrease.



1 Slip 2 stitches separately through needles as if to knit.



2 Slip left needle and these 2 stitches from left to right and knit them together. 1 less loop.



The result is a left-slanting decrease.

## STEP 2

### A left-slanting single increase.



1 Slip 2 stitches separately to right according to how.



2 Slip these 2 stitches back onto left needle. Insert right needle through these back loops, into the second stitch and then knit it. And slip the 2 stitches to right needle.



3 Knit them together. 3 stitches become 1.



The result is a left-slanting increase.

## STEP 3

### A centered double decrease worked on the wrong side.



1 Slip 2 stitches separately to right needle as if to knit.



2 Slip these 2 stitches back onto left needle. Insert right needle through these back loops, into the second stitch and then knit it. And slip the 2 stitches to right needle.



3 Pull tight stitch.



4 Pass 2 slipped stitches over just made and off right needle. 2 vacancies become 1. On the right side, the center stitch is on top.

## STEP 4, 5, 6, 7, 8, 9, 10, 11, 12

### A centered double decrease.



1 Slip 2 stitches separately to right needle as if to knit.



2 Pull tight stitch.



3 Pass 2 slipped stitches over last, pass off right needle. 1 vacancy becomes 1. Pull tight stitch again.



The result is a centered double decrease.

## BOARD 1: LEFT-KNIT

A single increase or instruction doesn't specify, use R/F/kn, which left-as-right-slanting.)



For left-slanting increase (L/SI), insert left needle from back to front under second loop from left, knit it, and then knit next 2 loops on left needle from front, passing them to working needle clockwise. In case of double increase, repeat twice.



It's for a right-slanting increasing (R/SI) when left needle from back to front under second loop from left, knit it, and then knit next 2 loops on left needle from front, passing them to working needle back of neck from left to right.



For a left-slanting decrease (L/DI) work as for R/F/knit, but in reverse.



A left-slanting-decrease (L/DI):  
1. Slip 1 stitch forward.  
2. Knit next 2 stitches together.  
3. Then, the slipped stitch over the following 2 stitches becomes 1, the right stitch is on top.

The result is a left-slanting increase.

The result is a right-slanting increase.

The result is a left-slanting decrease.

The result is a right-slanting decrease.

**SINGLE CROCHET (SC)**

- YARN OVERHANGS
- LATTICE BAND CROCHET
- GENE RAY IN MUFFIN TOP
- SLIP STITCH CROCHET
- SHOUT BONES
- RADAR AND SAILOR CROCHET



1 Insert hook into a chain loop and pull up a new chain loop and pull through the loops on the hook.  
2 Insert hook into next chain.



3 Insert hook and pull through the loops on the hook.



4 Complete and pull through both loops on hook. 1 single crochet completed. Repeat steps 2-4.

**LATTICE CROCHET**

Instead of breaking off shoulder stitches and joining them together,



1 Insert hook into vertical column of loops and pull through all loops on hook. 2 Insert hook into next vertical column of loops and pull through all loops on hook.



2 Insert hook into next vertical column of loops and pull through all loops on hook.



3 Insert hook into next vertical column of loops and pull through all loops on hook.



4 Insert hook into next vertical column of loops and pull through all loops on hook.

**ONE ROW AT A TIME (ORT)**

1 Insert hook into vertical column of loops and pull through all loops on hook. 2 Insert hook into next vertical column of loops and pull through all loops on hook.



2 Insert hook into next vertical column of loops and pull through all loops on hook. 3 Insert hook into next vertical column of loops and pull through all loops on hook.



3 Insert hook into next vertical column of loops and pull through all loops on hook.



4 Insert hook into next vertical column of loops and pull through all loops on hook.

**SHOUT BONES**

Each successive odd row uses the previous row as a foundation row. Since the work is turned before completing a row, stitches must be wrapped on the back of previous row. On odd rows the ORT, work as follows:



1 Insert hook into vertical column of loops and pull through all loops on hook. 2 Insert hook into next vertical column of loops and pull through all loops on hook.



3 When you come to the wrap on a flat row, ignore it and wrap over the wrap by knitting it together with the previous row.



4 Insert hook into next vertical column of loops and pull through all loops on hook. 5 Insert hook into next vertical column of loops and pull through all loops on hook.



6 When you come to the wrap on a flat row, ignore it and wrap over the wrap by knitting it together with the previous row.

**BACKWARD NEEDLE CROCHET**

1 Insert hook into a vertical column and pull up a loop. Turn hook and pull a loop through the loop on the hook. 2 Insert hook into next vertical column.



2 Insert hook into next vertical column of loops and pull through all loops on hook. 3 Insert hook into next vertical column of loops and pull through all loops on hook.



3 Insert hook into next vertical column of loops and pull through all loops on hook. 4 Insert hook into next vertical column of loops and pull through all loops on hook.



5 Continue working to the right, repeating steps 2-4.

**CABLE CAST-ON**  
**+ TUBULAR HEAD-ON • CHAIN  
 CAST-ON • HALF DOUBLE  
 CROCHET • LONG-TAIL CAST-ON**

**CABLE CAST-ON** A easy method to control when adding stitches within the work.



1-2 Hold at the Wires. Level Two Knit Cast-On in Beginner Basics.

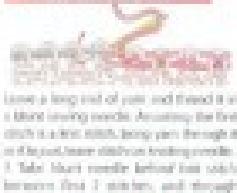


3 Insert left needle to loop and slip loop off right needle. One additional stitch added.



4 Insert right needle between the last stitches, level this position, level a wire and repeat Step 3 for each additional stitch.

**TUBULAR RIBBING**



A temporary variation.



1 With needle held and same pair, loosely chain the number of stitches needed plus a few extra chains. (Set pair)



2 Insert right needle into first stitch of cast-on, bring front of work through back of first stitch, forming a knit stitch. Insert left needle into second stitch of cast-on, bring front of work through back of second stitch, forming a purl stitch.



3 Take front needle instead of cast-on and through last stitch as purl, insert right needle into knitting needle.



4 Bring pair through and switch end of purl stitch with end of knitting needle. Repeat Steps 1-3. (Repeat several

**LONG-TAIL CAST-ON**



Make a slight loop in the initial stitch, at a distance from the rest of the pair, allowing about 10" for each stitch in case one breaking pair becomes longer than usual and one becomes longer as well.



2 Bring tail back and take loops between thumbs, bringing tail to left side, or thumbs side, tail around on finger side. Open thumbs and fingers to stretch them outwards.



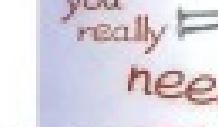
3 Take cast-on tail and pull loops through thumb only. Loop on thumb.



4 Bring needle down, forming a loop around thumb.



5 Bring needle under front of thumb loop.



6 Slip thumb out of no loop, and use thumb to adjust tension on the new chain. (Repeat steps 4-5.)



7 ...and bringing it under the base of thumb loop.



8 Insert knitting needle on front side.



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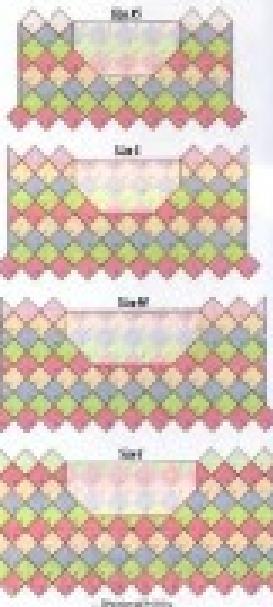
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AS WELL AS  
KNITTING SUPPLIES,  
BOOKS,  
STITCH MARKERS,  
YARN PINS,  
DYES,  
FIBERS



Pragmatic Knowledge

卷之三



just cannot be worked, until the corresponding problem is solved.

Continue per above established by removing 10% each side after  
first - left to right of nose. 10% 1 flow start. Do  
10% each side every row 1 (I), 3, 5 times, every other  
row 2 (II), 10, 15 times, every fifth row 3 (III). Or first  
every other row 2 (I), 5-6 times, every third row 3 (II), 4, 10  
times, last 1 (III) 10 times over. Bend off 5 cm at top  
of nose 2 times. Bend off nose 10 cm.

Page 10

New shoulder by folding parts of shapes in back and sewing them into zig-zag hemmed shapes in front. See in class.

Foreword

With E-1 facing, B7 nozzle and A, tag at left end of car, and pick up and B70 (B), B0, B0 at evenly around each edge. B70, join and a 1 and, inc. 14-16, B, B0 at evenly around—B420, B0, B0 etc. P1-2, 4-5 rods, bind off with 100% C.

Current literature in tempering technology is extensive. Please also refer to other chapters about microstructure and hardness concerning all the aspects of interest.

Digitized by srujanika@gmail.com

line 25 at neck edge. (6) from LH needle, pick up and p6 st along edge of 1862 (20 times), go back LH needle—25 (26) st. Turn. Work 71, next 582 2 (3) rows, binding off 6 rows after last 10%. Complete as for right neck.

卷之三

#### **Conclusions**

**Third row** (right side) "pick up and purl the edge of SRA, p5 from LH needle; rep from \* in next Term. Work T1, wait 60 s. J times, binding off in pattern row 10 of last SRS, repeat 14, 2 (3 times, repeat SRS 3 times, each 12 do not turn. Go back to beg of right-hand panel.

Biology and Ecology

**Alouatta seniculus** (Wied 1838) (from 120 mm nasale, pick up and 10 cm along edge of 592) 1 female—30.00. *Alouatta seniculus* (Sauvage 1870) (from 120 mm nasale, bending off on nose 8 cm from 592). Do not name. Go back to beginning of this *Alouatta seniculus* (Wied 1838) (from 120 mm nasale, pick up and go on, along edge of 592, pick up and go on, along edge of 592, pick up and go on, along edge of 592—26 cm. Then 592 50% longer, ending T2. Do not name. Go back to beginning of this *Alouatta seniculus* (Wied 1838) (from 120 mm nasale, pick up and 8 cm along edge of 592) 1 female—30.00.

## **Health and well-being**

After one year, 80% of the 14 needles picked up and left the along-edge of 2880 3 stems—30 cm. from Meier and Japanese. On each tree, the last 10% of the

**Adult male** (Fig. 1) with C. (2) from 17 mm, pick up anal pit, along edge of 180° testis, pit there. Length 21–25 mm. Weight 17–20 mg. Do not have dorsal fin. **Young** (Fig. 2) with C. (3) from 17 mm, pick up anal pit, along edge of 180° testis, pit there. Length 15–18 mm. Weight 1.7–2.0 mg.

10 of 10

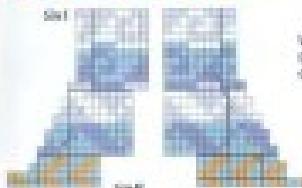
With darts and C, cast on 60 (70, 80, 90) sts, being careful not to twist. Work GRS 6 (12, 18, 24) rows. Turn  **lavor** every 6th row, "pick up and p1 along edge of GRS, p2 from LH needle; repeat." Work CH 4 (6, 8, 10, 12) rows. Turn  **lavor** (GSS) with R, "5" from LH needle, pick up and p1 along CH, repeat " to end. Turn and work Chart B (circular) until piece measures 7" from beg, ending with RH 2 and 1 st below marker. Bind off 10 sts at center marker.

100

These last few of them must be paired with a corresponding yō in order for it counts to be correct. If however there are three or more, it's clear as clear can be.



Size 1



Size M

WORKING ARMENDO  
SHREWD INTO  
CHART PADS

Size M



Size 2M



Size 1



Size 2M



Size 1

WORKING SLEEVES  
CAP DECREASES  
INTO CHART PADS

Size M



Size M



Size 2M



Size 1



Size 2M

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## Pruiss Jewel

(continued from page 11)

Inset 6: At neck edge, (p6 from LH needle, pick up and p6 sts along edge of SRS) 2 (3) times, p6 from LH needle—26 (28) sts. Turn. Work T1, next 2(3) rows SRS 2(3) times, binding off on row 10 (last 10). Complete as for right neck.

### Stitch 5 (left only)

Shape neck and shoulder:

**Next row:** (RS) With C, \*pick up and p6 sts along edge of SRS, p6 from LH needle, rep from \* 3 times. Turn. Work T1, work 1(2) 4 times, binding off in last 2(3) of last SRS, work 14 (21) (3) times, work 1(2) 3 times, work 1(2) 6(7) more. Go back to beg of right front neck.

Shape right neck and shoulder:

**Next row:** (RS) With C, (6) from LH needle, pick up and p6 sts along edge of SRS, 3 times—30 sts. Turn. Work SRS 3 times, binding off on row 4 of last SRS. Do not turn. Go back to beg of rev. **Next row:** (WS) With C, (pick up and p6 sts along edge of SRS, p6 from LH needle) twice, pick up and p6 sts along edge of last SRS—26 sts. Turn. Work SRS twice, work T2. Do not turn. Go back to beg of rev. **Next row:** (RS) With C, (pick up and p6 sts along edge of SRS, 6(7) from LH needle) twice, pick up and p6 sts along T2, turn, work 1(2) 6(7) times, binding off on row 9 each time, work T3.

Shape left neck and shoulder:

**Next row:** (WS) With C, (6) from LH needle, pick up and p6 sts along edge of SRS) twice, p6 from LH needle—26 sts. Work T1, work SRS twice. Do not turn. Go back to beg of rev. **Next row:** (RS) With C, (6) from LH needle, pick up and p6 sts along edge of SRS, p6 from LH needle, 6(7) from LH needle—21 sts. Turn. Work T2, then work SRS twice, binding off on row 9 each time.

### Mittens

With arms and C, cast on 40 (42, 46, 49) (51, 53) sts, being careful not to twist. Work GFS 6 (2, 3, 4) times. Turn. **Next row:** (WS) With C, \*pick up and p6 sts along edge of GFS, p6 from LH needle, rep from \* 7 times. Work GFS 6 (2, 3, 4) times. Turn. **Next row:** (RS) With C, 4(5) from LH needle, pick up and p6 sts along GFS, rep from \* to end. Turn and work Chart B (continues until piece measures 2" from beg), end with rev 2 (3) 6(7) 10(12) 14(16) 18(20) 22(24) 26(28) 28(30) 30(32) 32(34) 34(36) 36(38) 38(40) 40(42) 42(44) 44(46) 46(48) 48(50) 50(52) 52(54) 54(56) 56(58) 58(60) 60(62) 62(64) 64(66) 66(68) 68(70) 70(72) 72(74) 74(76) 76(78) 78(80) 80(82) 82(84) 84(86) 86(88) 88(90) 90(92) 92(94) 94(96) 96(98) 98(100) 100(102) 102(104) 104(106) 106(108) 108(110) 110(112) 112(114) 114(116) 116(118) 118(120) 120(122) 122(124) 124(126) 126(128) 128(130) 130(132) 132(134) 134(136) 136(138) 138(140) 140(142) 142(144) 144(146) 146(148) 148(150) 150(152) 152(154) 154(156) 156(158) 158(160) 160(162) 162(164) 164(166) 166(168) 168(170) 170(172) 172(174) 174(176) 176(178) 178(180) 180(182) 182(184) 184(186) 186(188) 188(190) 190(192) 192(194) 194(196) 196(198) 198(200) 200(202) 202(204) 204(206) 206(208) 208(210) 210(212) 212(214) 214(216) 216(218) 218(220) 220(222) 222(224) 224(226) 226(228) 228(230) 230(232) 232(234) 234(236) 236(238) 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# TuxedoWrap



Continued from page 50

## Half-Diamond 10

**Rep Chart A:** Row 1 (Rgt) Work Ruffle Row, picking up 16 sts along top right edge of Diamond 2. With MC, work chart rows 2-11. Place row 1 on hold. Do not cut yarn.

## Diamond 12

Work as for Diamond 6, picking up sts along Diamonds 8 and 9.

## Half-Diamond 13

Work as for Half-Diamond 10, picking up sts along Diamonds 8 and 9.

## Quarter-Diamond 14

**Rep Chart B:** Row 1 (Rgt) Work Quarter-Diamond 14, picking up sts along top right edge of Diamond 12.

## Center Section

With MC, facing and rgt, pick up 36 along the top edge of 1 Mirrored End Section as foll: 10 sts from Quarter-Diamond 14, 1 st from Diamond 12, 20 sts from Half-Diamond 13, 1 st from Diamond 9, 20 sts from Half-Diamond 10, 1 st from Diamond 5, and 10 sts from Quarter-Diamond 6—36 sts. Beg Center and Shawl Back Rows 1 (Rgt) as follows: [10, 12] twice, [10, 12] twice, pd, 10, 10. Row 2 (Rlt): [10] plus with purl in back, 10) twice, pd, 10. Rep rows 1 and 2 until piece measures 50" from beg of center section. Bind off.

## Finishing

Sew end of center section to next mirrored end section. Mark CC, ruffles on each side of each st in column on center section (see illustration) as follows: Lay chain on a flat surface with RS facing. Place 1 skein of CC along outside of st at column, with loose end pointing toward it. Thread a long piece of MC and bury tail in middle of work, bring yarn to top at bottom of st at column. Beg with CC to right of column, fold end of CC towards back to overlap bases of ruffles, and bring needle up through overlapping bases. \*Weave yarn through CC only, go down through next base, then up through next base, then down through next base.\* Pass yarn to opposite side of column under first st, then up through overlapped bases of CC on left side of column. Rep from \* to \*. Pass yarn back to right side under next st of st, and up through next unknotted base in CC. Rep Rows 1-10. Cast off along edge along both sides of column—until it is even, cut ribbons and fold ends under Weave MC through overlapped bases on both sides as before.\*

## Mirrored End Rows

1	10	11	12
2	9	8	7
3	4	5	6
4	1	2	3
5	7	8	9

## Chart B

### Half-Diamond 10

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50

## Stitch Key

[ ] = 10 sts  
[ ] = 10 rows

MC = Main Color

CC = Contrasting Color

## Seam Finishes for Center Section

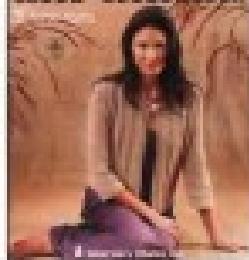


\*Weave yarn through CC, make 1 sl st through first base, then down through 2nd base, up through 3rd base, down through 4th base, then under next of st on opposite side.\* Rep from \* to \*

through CC only, go down through next base, then up through next base, then down through next base.\* Pass yarn to opposite side of column under first st, then up through overlapped bases of CC on left side of column. Rep from \* to \*. Pass yarn back to right side under next st of st, and up through next unknotted base in CC. Rep Rows 1-10. Cast off along edge along both sides of column—until it is even, cut ribbons and fold ends under Weave MC through overlapped bases on both sides as before.\*

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## JUDY'S MAGIC CAST-ON

### Materials:

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yarn  
Circular knitting needles or  
one set of 2 needles, being left open  
before working (these 2 needles  
count as the first group of 2).



...slipping off 2 underthumb  
purl, catching it...

...and making a loop around  
each 2 thumb purl.

3 Repeat steps 2 and 4 until  
you have 64 thumb loops  
on both needles. You will  
need after step 2, make an equal  
number on each needle.

4 Bring 1st purl down and  
around the head of working  
yarn to secure it.

And 1 is made the  
needle clockwise so that  
it is on top...



...and across from needle 2 to its position  
across the needles on needle 1 using working yarn  
and other needle cast-on...

...then slip purl from needle 1 to needle 2.

5 Once all thumb cast-on  
needle back to front.  
Knit the next 1 thumb loops so  
that needle 2 is completed...

6 Knit across with other end of cast-on  
complete and repeat 5 for next...

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# Where In The World/Letters

Our mailing is always full of interesting letters, letters, pictures, ideas, and suggestions for making things better for the readers. Keep the letters coming!



I am writing to thank you and Knitting Universe, where I am a knitting professor during the month of May. Although we made a pilgrimage to Place des Vosges, one of the most famous squares in Paris, France, to take part in the annual flower festival.

When picking the flowers was P. Knitting, J. Naples for the apartment, J. Clothing, M. Bernadette, etc.

My husband Bill, youngest son of P.Y. (who is a knitter), and I had the great opportunity to visit our oldest daughter Molly who is studying abroad in Japan. Bill and I really had to Day care much earlier than we planned because Molly has only had time to get into a "little more" to finish a project or two.

I have just visited half way around the world and back, half moon to go!

Audrey S. Krake  
Huntington, MI

Please let me get back to you soon on another topic. I will be writing to you again.

Corrections & Clarifications  
Correction: Supplements for issues 1-80 can be found on page 104-105 of the March/April 2003 issue of *Knitting Universe*.

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(continued on page 78)

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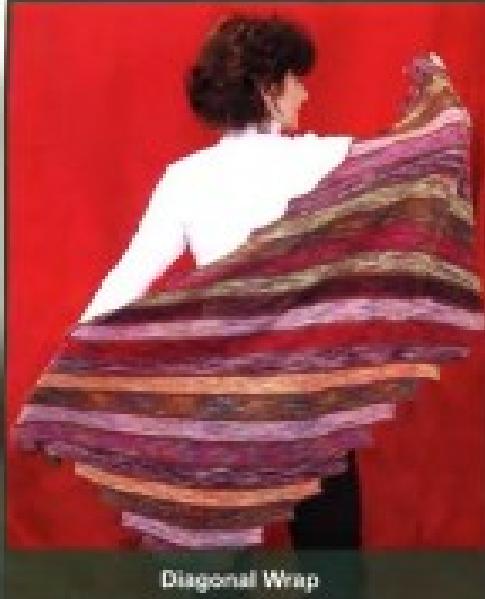
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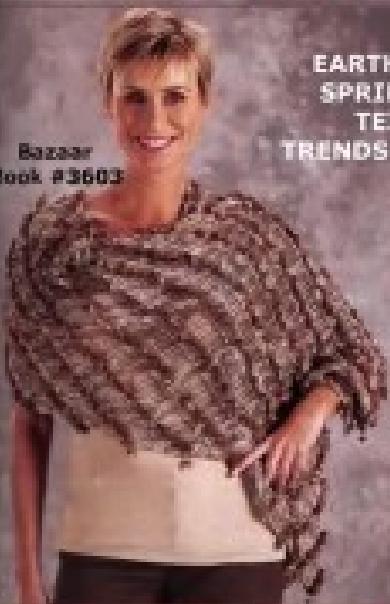


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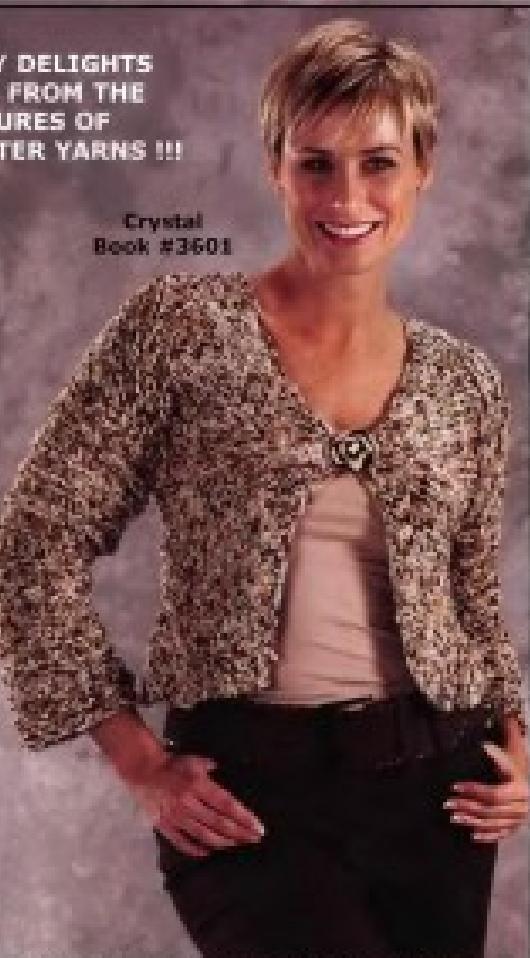
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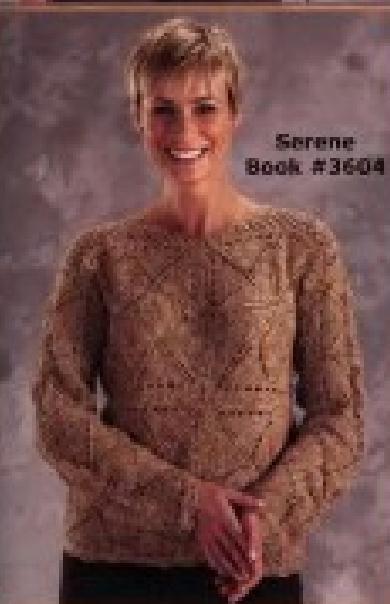
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Cashmere Trend - Schulana Yarns  
Cresciano No. 23, Pattern 7  
Fall 2008



So then, I am turning fifty for the very first time in human history—me, right over here. I would like to thank my family and friends for the wonderful party, and I would like to thank my mother for the terrific things she baked wonderful treats in colorful Chinese jackets, if only she knew how cool, I could turn this into an essay about having eighty, as she did last November. And of course, I would like to thank my kids for their songs at my tiny "Officer Beepie," though I could probably have done without the line, "Golly, officer, look, we're bodycapped." Thanks to the people who come from elementary school just college and medical school and everybody—marking the anniversary of nine. Now, though, let's talk about knitting.

To the first thing I want to say about counting off the rows, I am writing gadgets as much as the next adventurous knitter, but, for obvious reasons, I have never particularly liked the idea of a row counter. I sometimes mark a tick on a piece of paper. I start off each chart I inevitably get confused, if I memorize the pattern, and I can't tell by looking at the knitting, I go back to the button and count. So maybe that says something about how it's the pattern that should tell you where you are, not any arbitrary clicking off all the years.

We don't talk about what you can follow the pattern. I think that for simple knitting is really most helpful when you reach those corners where the knitting itself is telling you what to do next. You look at the row that came before, and you know that the patterning has entered into you and whatever the combination is of loops and purls and yarn overs, yarn overs, and bobbles and all that's what the pattern demands. Of course, you might give away quite a bit of your following set of directions, and muddle over the progression (Row 1), knit 2 together, pass one, slip, slip, knit... but it's beyond a surprise.

So then, that's probably the joy and the danger of mobile knitting.



By the time you're fifty, you ought to be pretty good at recognizing your own patterns, and at making stability within the constraints that those patterns impose. You may need to consult your instructions—say your instructions—every now and then, but really, you are checking in often you already know. You have a certain pull and confidence in the management of your own life. I know how to do the things that I do—naturally, if not perfectly. Older women with adolescent children can claim to know how to do it perfectly! What doctor!, And my challenge is probably to keep an eye out for new patterns that I don't immediately notice or well, and take up something that's a little frustrating, a little more live-by-line and patchworkish, a little more dependent on my ability to read the instructions and follow them closely. Because they really matter.

But enough pontificating—let's get to the real question: my fifth birthday knitting resolution. You know about fifth-birthday resolutions, don't you? They come in two categories, we'll call them kind and part, so, if you prefer: right side and wrong side. Right side resolutions are the ones you make long in advance, looking at that impossible milestone (What, me? Fifty? You've gotta be kidding!) looming up ahead. Before I turn fifty, I better get in shape, start eating healthy foods (after all, doesn't this mean I'm middle-aged?), organize my closet, finish some of my old knitting projects. How to be this, these are resolutions that I also make every year at New Years, and there are certain places of life when I feel like I make them every morning, or rather, every night. But for my fiftieth birthday, for some reason, I really thought I was going to die. I wasn't going to be left facing my birthday and making these same old wrong

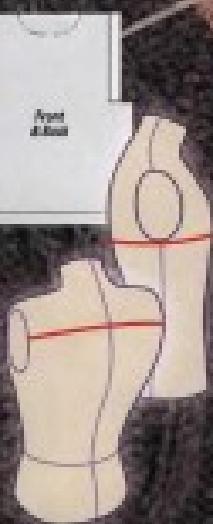
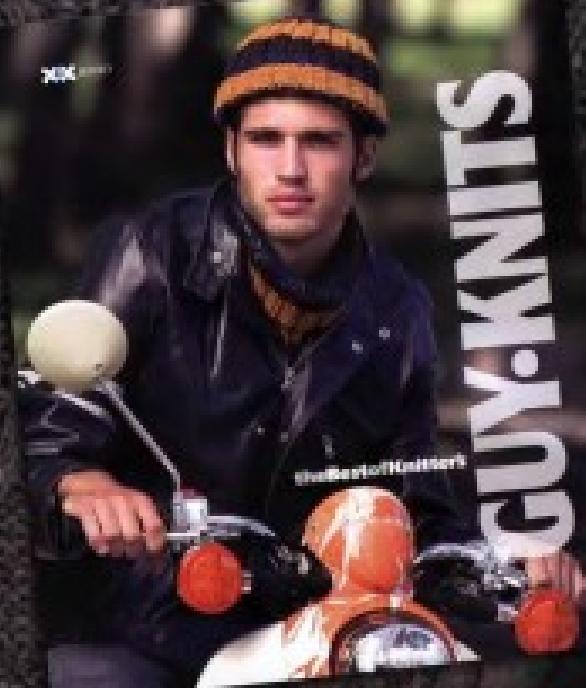


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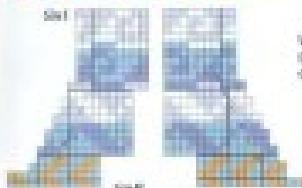
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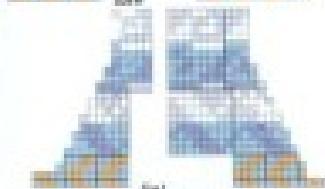




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